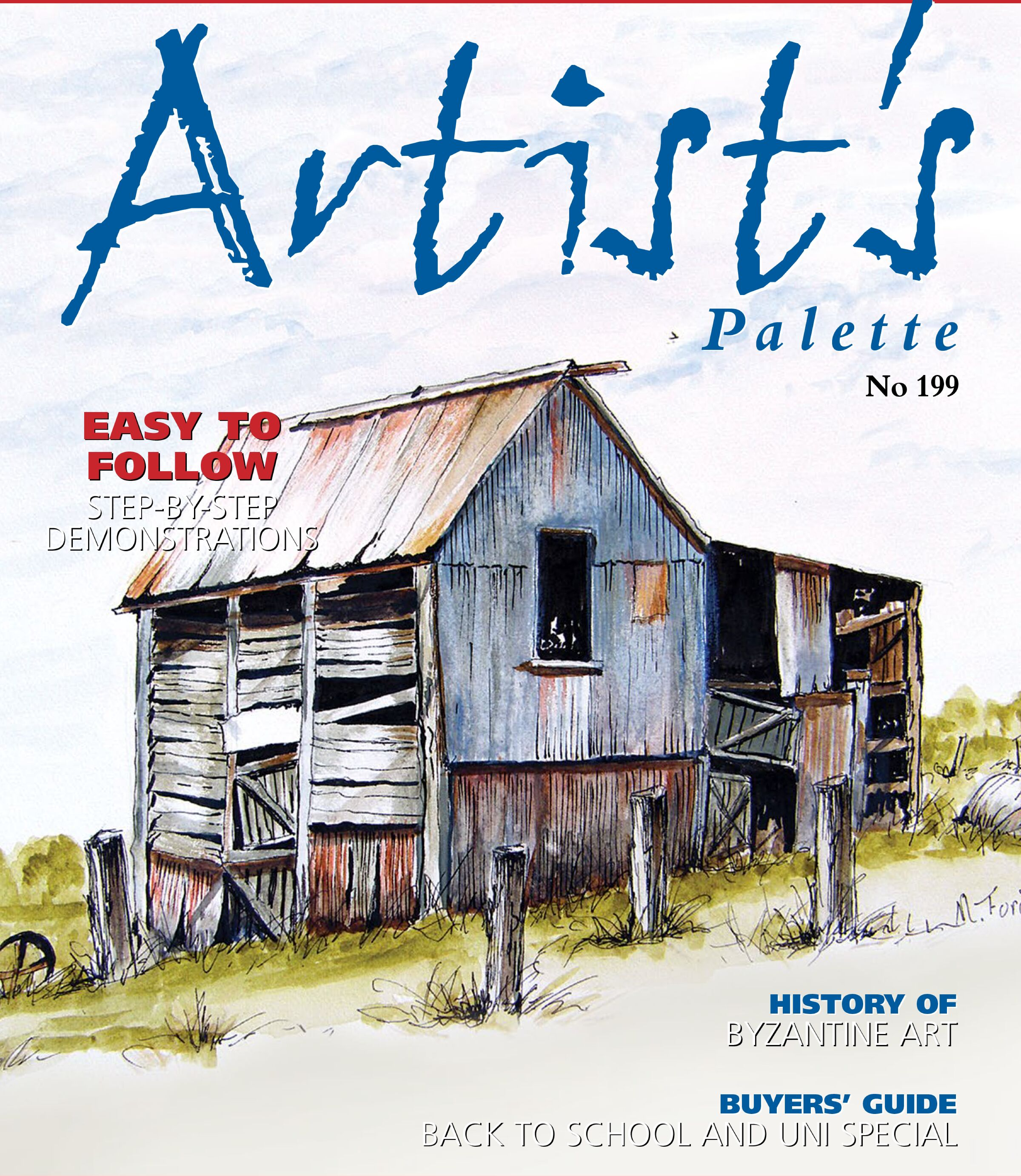
THE MAGAZINE FOR ALL ARTISTS

Artist's Palette

No 199

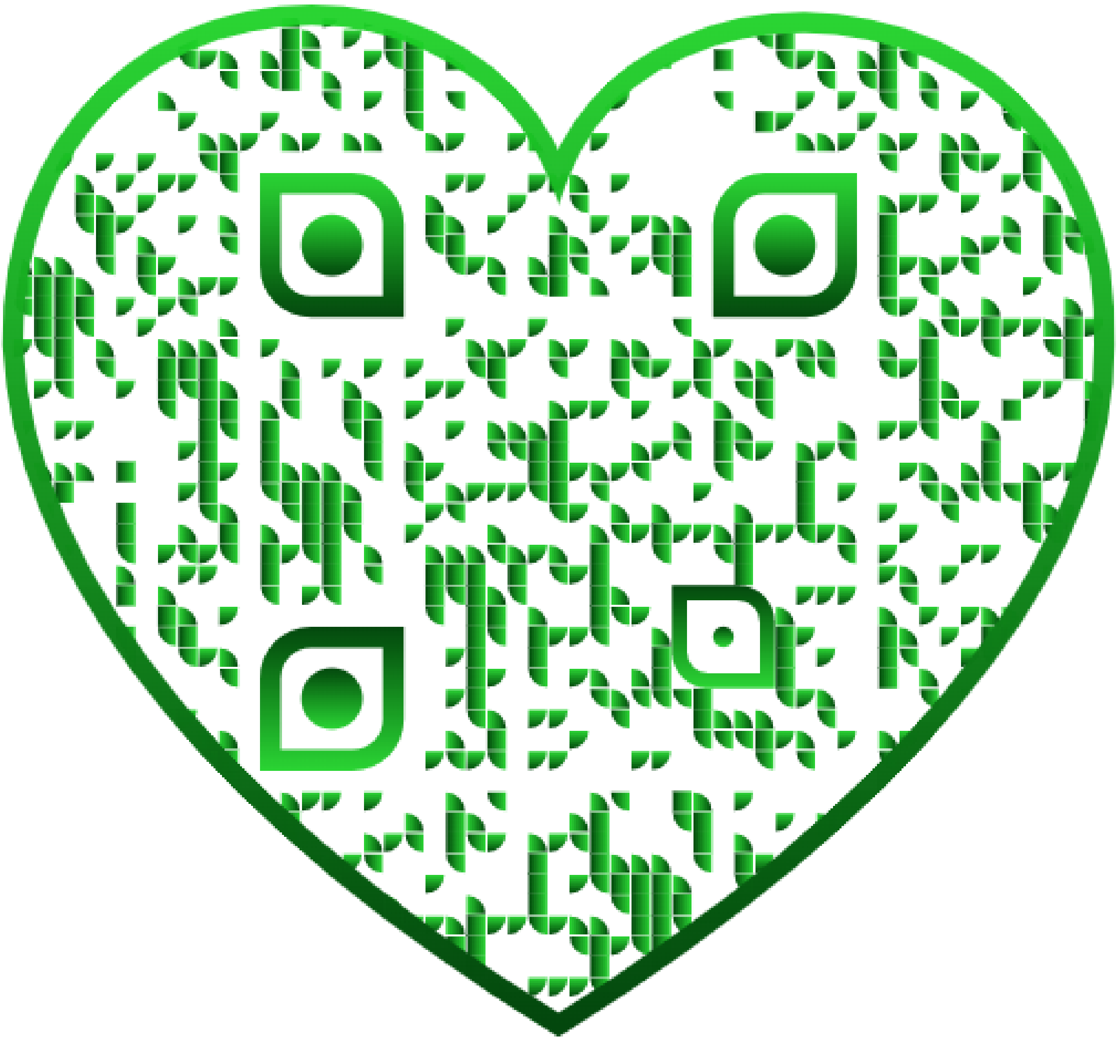


EASY TO FOLLOW
STEP-BY-STEP DEMONSTRATIONS

HISTORY OF
BYZANTINE ART

BUYERS' GUIDE
BACK TO SCHOOL AND UNI SPECIAL

FIVE TALENTED ARTISTS



Contents

FFEATURES

A History of Art
You say Byzantium, I say Byzantine.

Back to School and University
A selection of your favourite art materials suppliers are ready with useful products to assist with the enhancement of your creative education in 2012.

INSIGHTS

Leesa Padget
Always inspired by the natural world but through a surrealist's eyes, this artist believes you should always follow your own instincts and paint from your heart.

Mary Ford
Always interested in pencils and paints, Mary's art career really took off once she had the time to devote to her beloved craft.

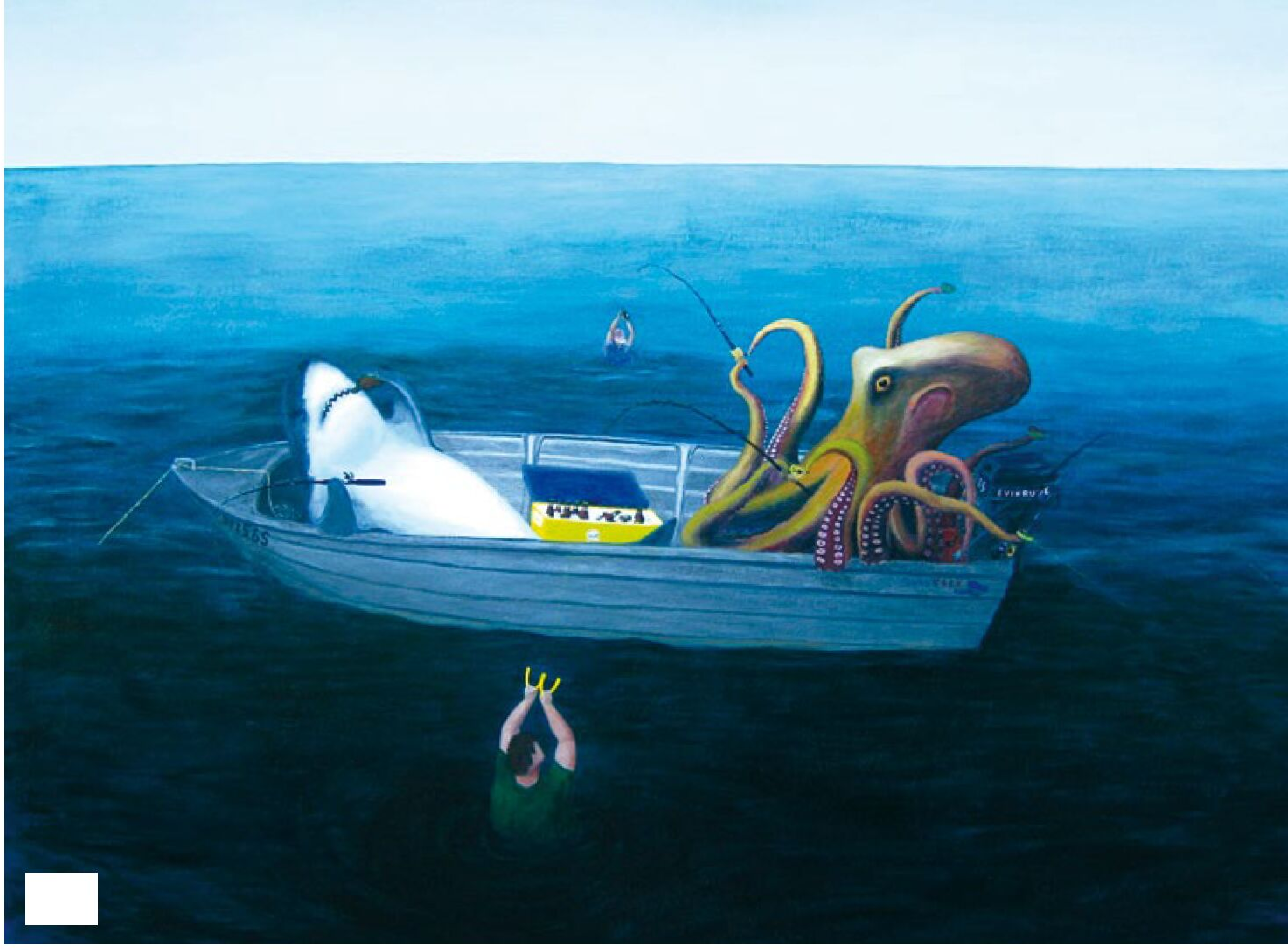
Melani McKinnon
Melani's amazing life story ensures that her life will never be a blank canvas.

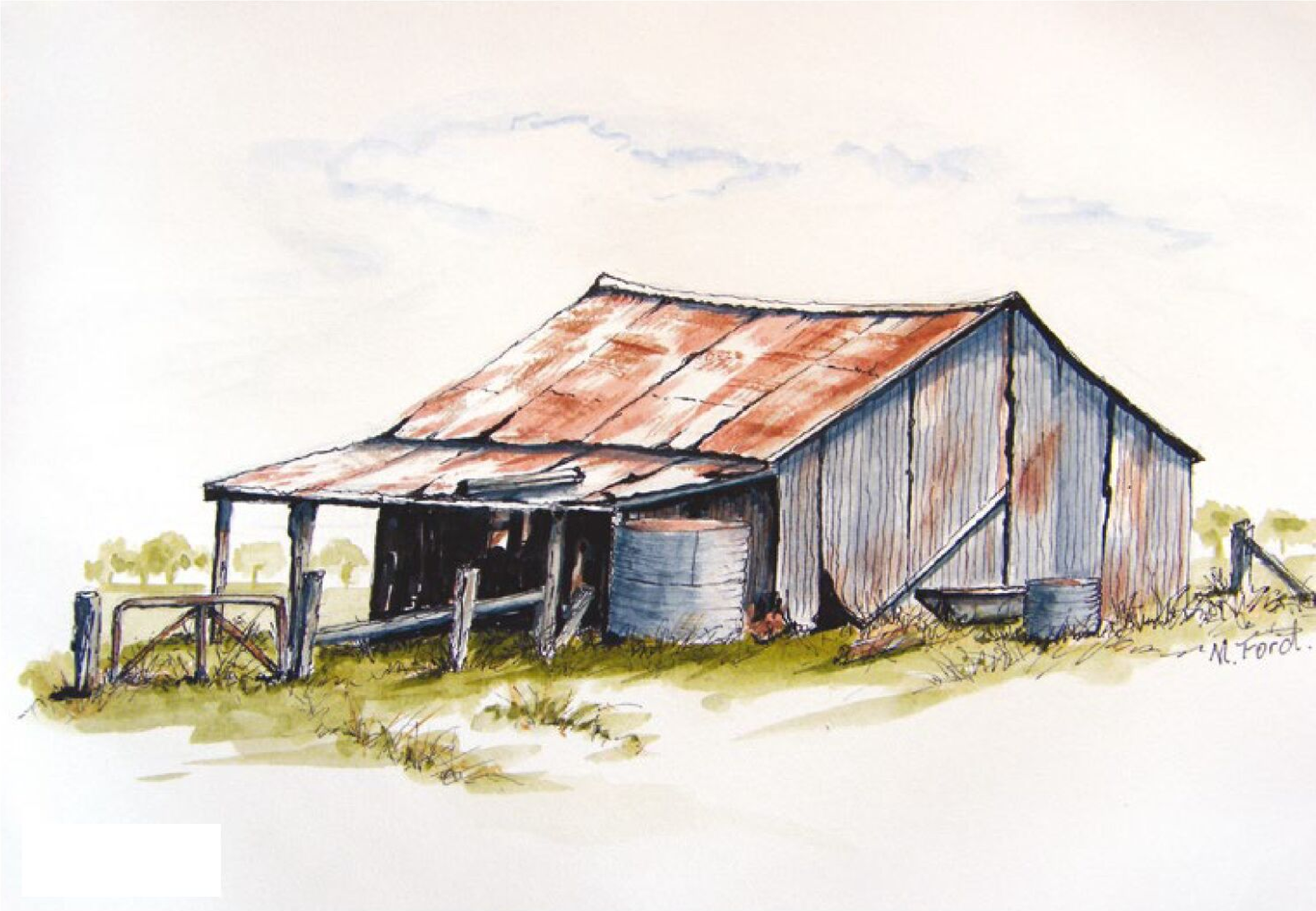
Neil Griffin
Thanks to the persistence of his wife Angie,
Neil has finally unearthed his creative talents.

Chris Lloyd
A passion for colour ignites Chris'creativity.

Cover image by: Mary Ford

Artisan
WATER MIXABLE OIL COLOUR BEGINNERS SET
WATER MIXABLE OIL CO
JASCO





DEMONSTRATIONS

Pastels– Sunkissed
A view of the world through my eyes

Acrylics – Natural Beauty
Capturing the essence of Mother Nature

Acrylics – Intriguing Imagery
Melany McKinnon's carefully chosen symbolism has been entwined into his artwork.

Oils – Card Sharks
It's all in the details – sucker fish and mug punters help create this truly evocative gambling scene by Neil Griffin

Acrylics and Pastels – Puppeteer
A bird in the hand by Chris Lloyd

REGULARS

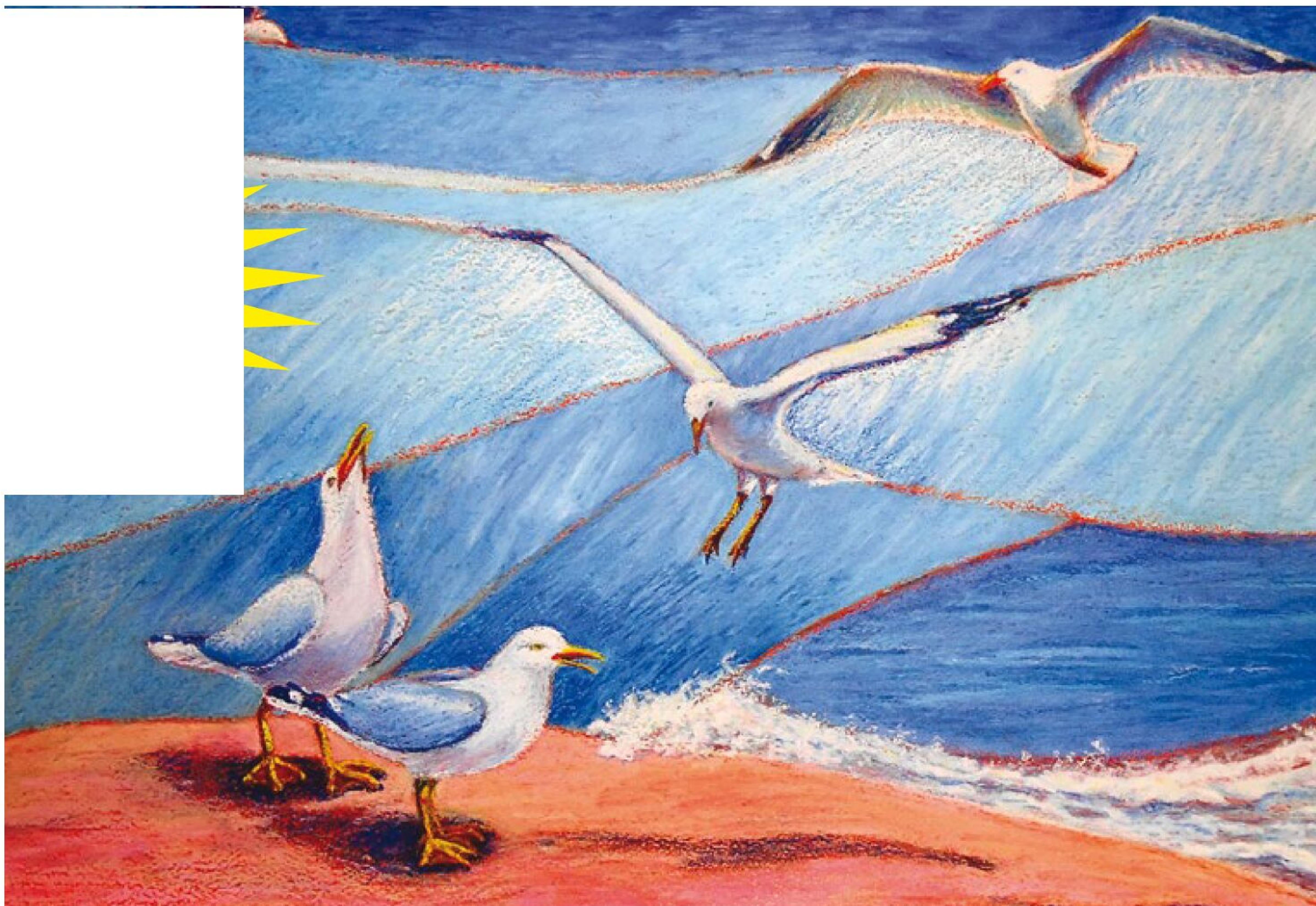
Editorial

Genesis

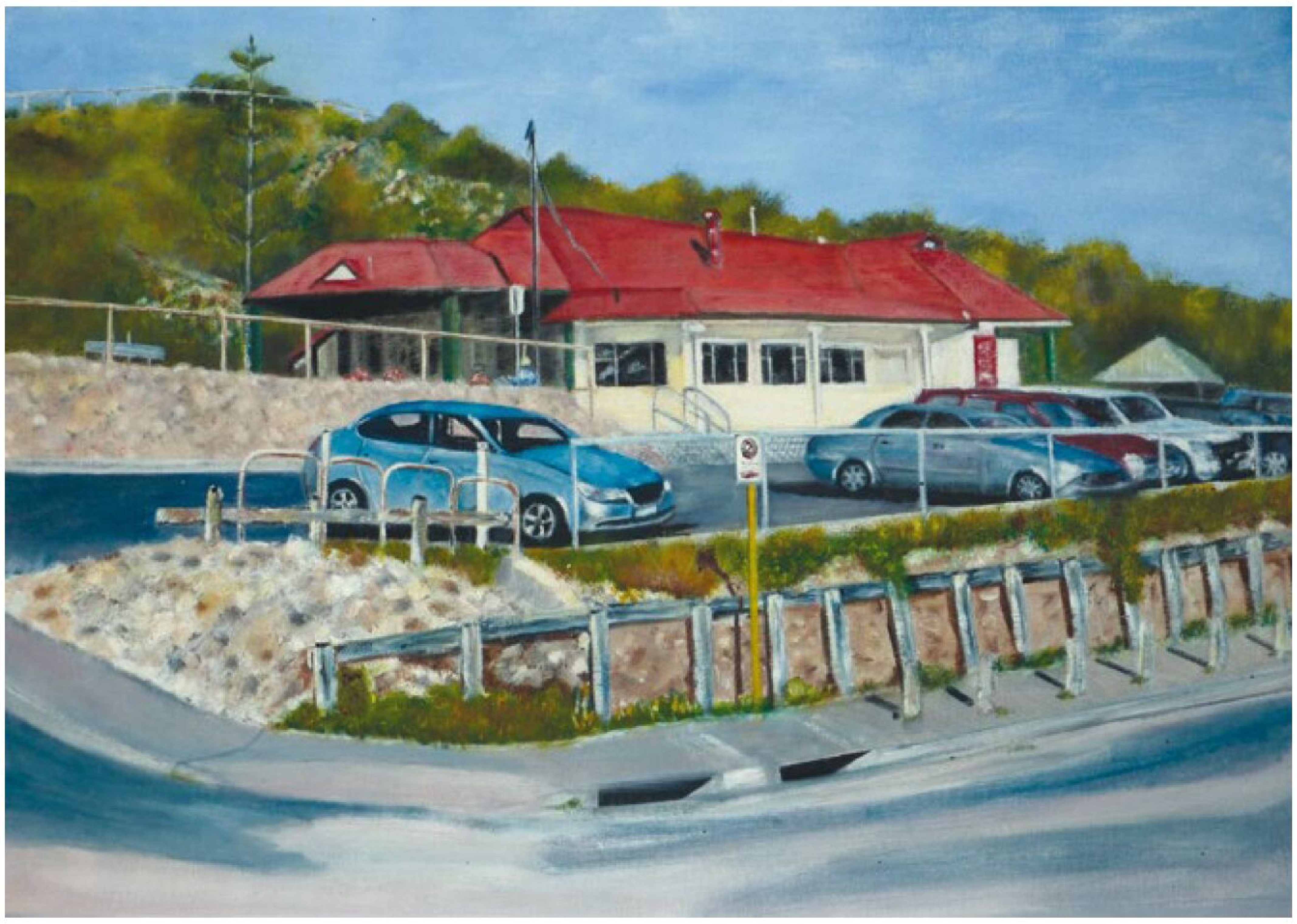
Letters

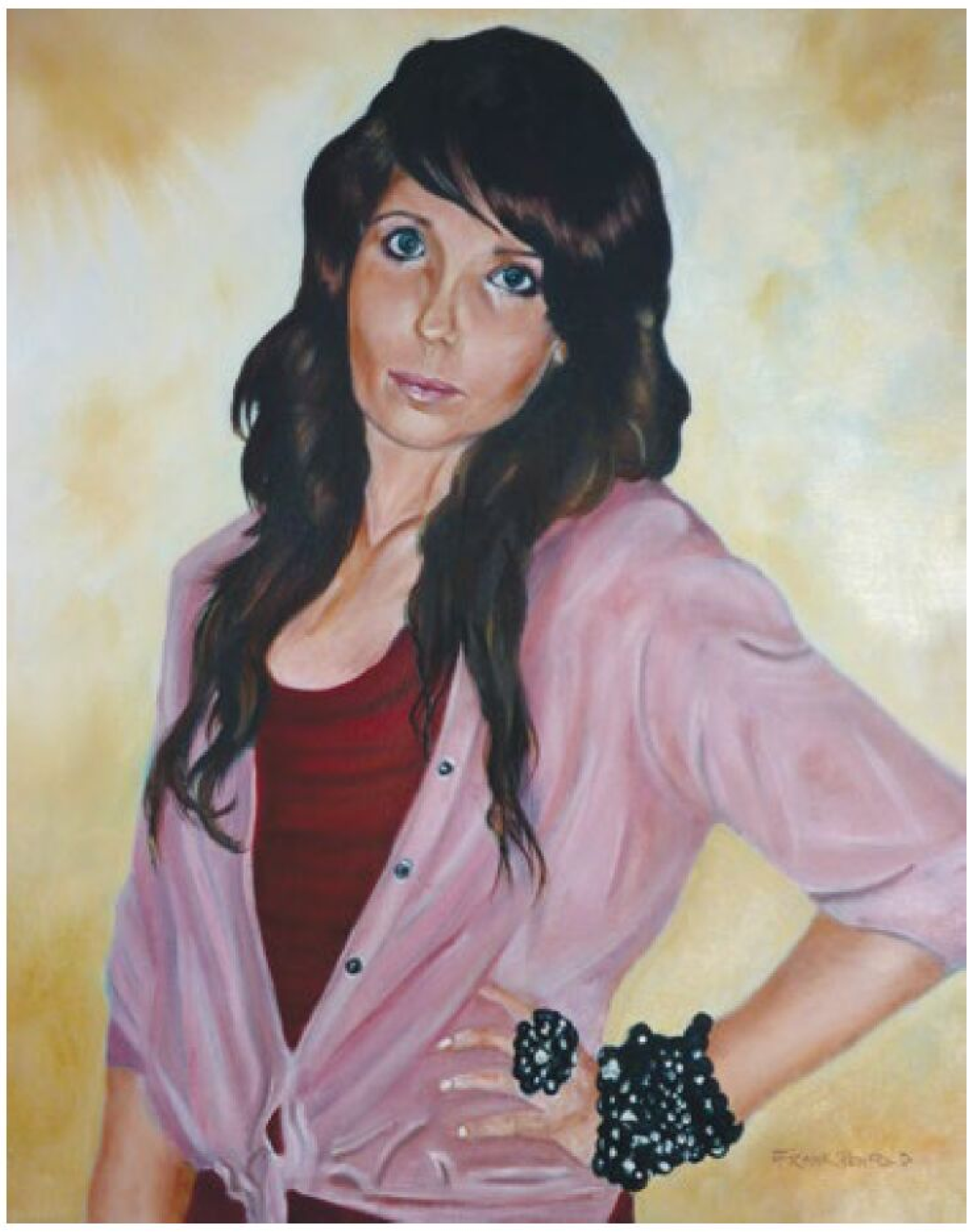
ArtBeat

Woodlands Gallery



Frank Penfold





My name is Frank Penfold and I have been painting on and off for approximately six years. I have a friend back in England who introduced me to painting; in fact he is an established portrait artist. He was the person who put me on the track to produce paintings of my own, and explained darks, lights, midtones and other effects to me. He would be quite critical when I would show him my early efforts, telling me to paint what I saw and not what I thought I saw.

I went on to experiment with all the mediums - oils, acrylics pastels and watercolours, however the medium I most enjoy is oils because I think that being a fairly busy person who would always be going somewhere or other, the fact that oils can be left and returned to at a later time is a prime factor in this choice.

I had been to Australia many times on holidays and would always make a point of reading Artist's Palette magazine on these occasions and would be fascinated on the articles on the Genesis Heat Set painting system, and on returning to England would discuss with fellow painters the merits of this concept of painting.

Well, roll the clock on a few years, and I now live in Butler in Western Australia. For the first year with all the things you have to when making this sort of massive move, there was just no time to be involved with painting at all. But once the initial moving house and settling in was done, it was time to think about resuming painting again.

Bearing in mind that due to restrictions with immigration, all the oil paints that I had back in the UK had to be given away, so there I was with all of the ingredients but without the vital paint. Here was an opportunity to start afresh and try it the Genesis way. But I was still unsure and thought that I would like see to this material being used so I made contact with Lynn at Genesis and she made arrangements for me to sit in at one of Robyn Cooper's workshops, which I did, and as soon as I spoke to the guys using this material and watched them using Genesis I was convinced that this was for me.

After just playing around with the material just to familiarise myself with it, I decided a portrait would be my first serious painting. As I now paint inside my house, it's important that there are no odours to contaminate the house. In addition, I can just leave the painting as and when I desire, and resume anytime, and the canvas is in the same state as I left it, and the paint on the palette just needs a mix up and is ready to go again. As for the drying of the painting, this can be done at any stage to enable you to carry on to completion and on completion the final dry, and that's that, the picture is totally finished with no final varnishing necessary in six months' time.

frank.penfold@optusnet.com.au

On a tight budget?
Tired of wasting paint?

Then you need the paint which

- stays workable for as long as you need
- can be scraped off your palette and recanted
- archival quality
- richly pigmented

GENESIS HEAT SET PAINTS

GENESIS ARTISTS SUPPLIES P/L

PO Box 209
ESK QLD 4312
AUSTRALIA

☐ Please send me a 'GENESIS GIFT/STARTER PACK @ $139 [postage incl]

☐ Please send me a FREE GENESIS INFORMATION PACK inc DVD

☐ I enclose my cheque/money order for $139

NAME ______________________________

ADDRESS ______________________________

Phone Number ________________ email ________________
* surcharge on postage outside of Australia will apply

charge my Visa / Mastercard [circle applicable card]

☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

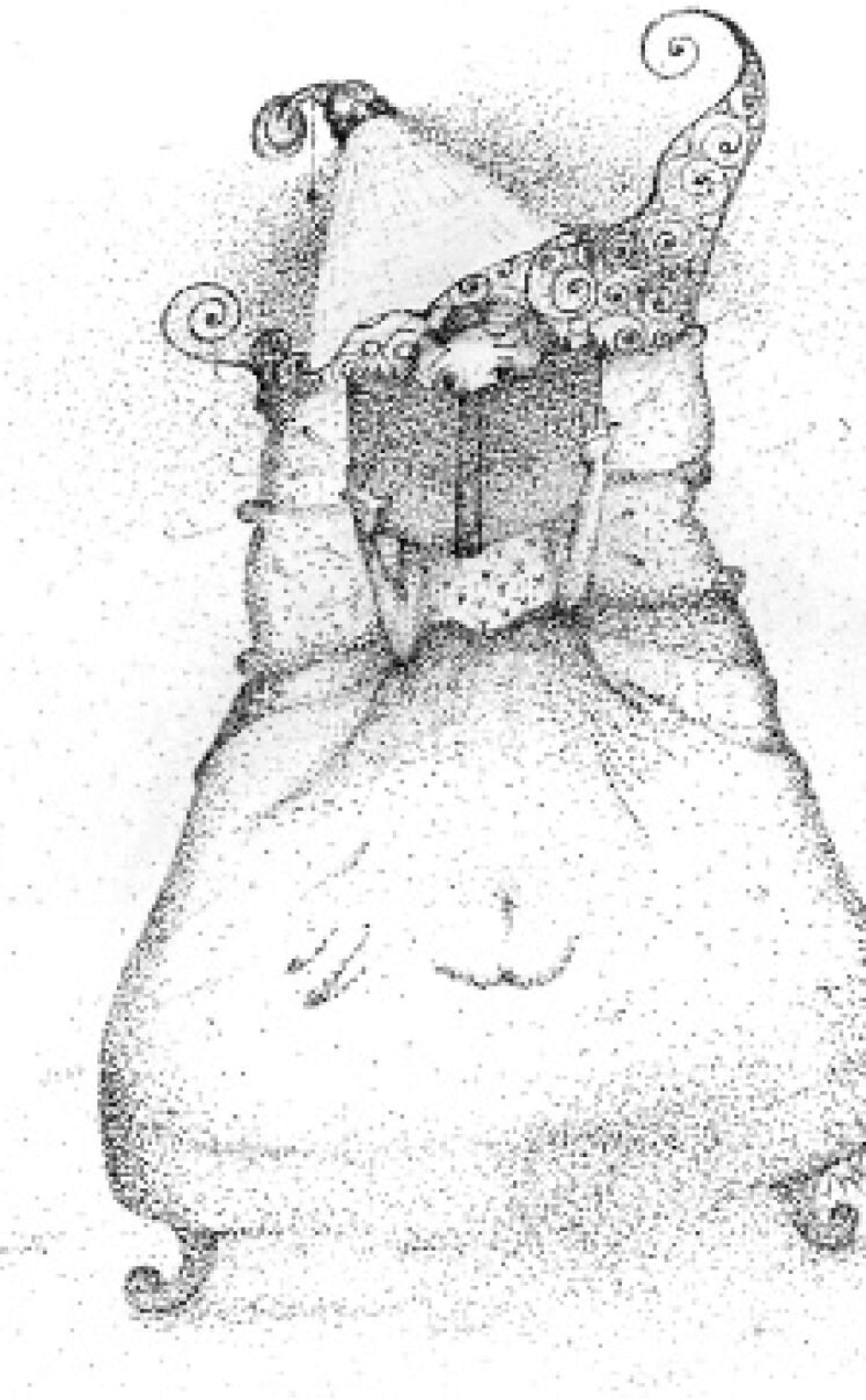
Signature ____________________ Exp. Date ___/___

Online ordering at
www.genesisoilpaints.com.au

Phone 1300 66 11 65
for a free info pack or email:
info@genesisoilpaints.com.au

your**letters**

Artist's Palette magazine invites correspondence from readers everywhere. We will seek to publish some of the best letters we receive. Email letters to 'The Editor' – ap@woodlandspublishing.com.au –



Hi Simon and co,
I had a quick browse in the newsagent yesterday, and found your magazine, and it is everything that I have found lacking in the other magazines. I practice as a pastel artist primarily, but I have this inner compulsion to draw and after going to a workshop the other weekend, I decided to look out for some drawing books and feed my compulsion. Years ago, some kind person commented on my drawings, and gave me a hint on shading. He told me to look at the way the newspapers print the pictures and that they print with dots, so I started drawing with dots. I can get such variation in tone by the denseness of the dots on the paper.

I get inspired by everyday happenings, but more so the humour in it. I like my drawings to make people smile. This piece that I've attached was of my granddaughter, who came to stay, and after I suggested she read in bed for a while, I didn't think she would still be reading at midnight. When I pointed out the time in mock horror, she asked me if it would make a good drawing.........it did indeedy !!!!

I will look forward with anticipation next month's artists drawing and inspiration, and in the meantime give your magazine a shout out to all my art friends.

Cheers
Wendi S

Dear editor
Please can you solve this query? An artist friend painted a picture of a tree in Perth, from a photograph he took. He then gave written permission for the Hospital to use photographs of said picture for them to print on Tee shirts and posters for charity.

The picture was subsequently sold. What is the law regarding the hospital now selling the Tee shirts and posters, since the sale? Please let me know.

Thanks
Tony

Ed: Does anyone have a definitive answer for Tony?

The Editor
Thank you so much for presenting my artwork and demonstration so beautifully in Issue 98. It gives one a great boost to be encouraged by such a great magazine.

As I said in my 'interview', you never stop learning, and I have just posted off my subscription for your magazine "Artists - Drawing and Inspiration".

Maybe some time in the future you may allow me to submit some more of my work.

Thanks again
Betty S

Ed: Thanks so much for your lovely letter Betty, and I'm sure we'll enjoy featuring more of your artwork in the future.

Hi Simon,
I could not believe my luck when I went into my newsagent on Friday and saw an art magazine geared to those of us who like to draw rather than paint. I rarely buy Australian art mags simply because they do cater more for the painters amongst us. I have read the mag from cover to cover, and will be taking it with me on my first visit to the Mitchell Art School. I really enjoyed the articles on the different pencils, as well as the very inspirational demonstrations by such wonderful artists. I have not done any drawing for some time, but I'm hoping to get back into it, and look forward to more inspiration-filled editions of Artists - Drawing and Inspiration. However, I won't be going to the newsagent, as I will definitely be subscribing.

Thanks and regards,
Jessica

Ed: Thanks Jessica – it's wonderful for us to get your feedback on our sister magazine.

DALER ROWNEY

DEEP PINK
575
SERIES C
PERMANENCE
SAFFRON GREE
374
SERIES B
PERMANENCE
ULTRAMARINE
123
SERIES B
PERMANENCE
DESIGNERS Gouache
Daler Rowney

DESIGNERS Gouache

Daler-Rowney Designers Gouache is a brilliant, opaque, artist's quality colour. The high quality pigments and superior reflective qualities of the fine white calcium carbonate specified by Daler-Rowney ensures that Designers Gouache retains its pure bright colour across all the 88 glowing colours in the range.

Initially developed for professional artists working on illustrations for graphic reproductions, it is also ideal for fine art painting, both on its own and with in mixed media applications with watercolours, pastels or inks and the resultant effects of the different combinations can be quite outstanding.

college selection
DESIGNERS Gouache

Daler-Rowney Designers Gouache is characterised by its fine flowing texture, tinting strength and excellent covering power. It can be applied using a brush, ruling pen or airbrush.

FLESH TINT
578
SERIES A
PERMANENCE
DALER ROWNEY
DESIGNERS Gouache

S&S
Creativity unlimited™

For more information on Daler-Rowney Designers Gouache including colour charts, please visit www.creativityunlimited.com.au

Woodland's**gallery**

ARTIST'S PALETTE magazine seeks to showcase the works of talented Australians producing art at a whole range of skill levels, whether they are accomplished creative people with a long history of achievements or beginners (of all ages) striving to build their identities and reach their particular artistic goals.

This 'Gallery' segment provides a place to display pictures by people who may not have the means or the opportunity to be extensively featured in our magazine. Submissions are sought from such people for future Issues.

This month we are pleased to display the work of another four enthusiastic artists.

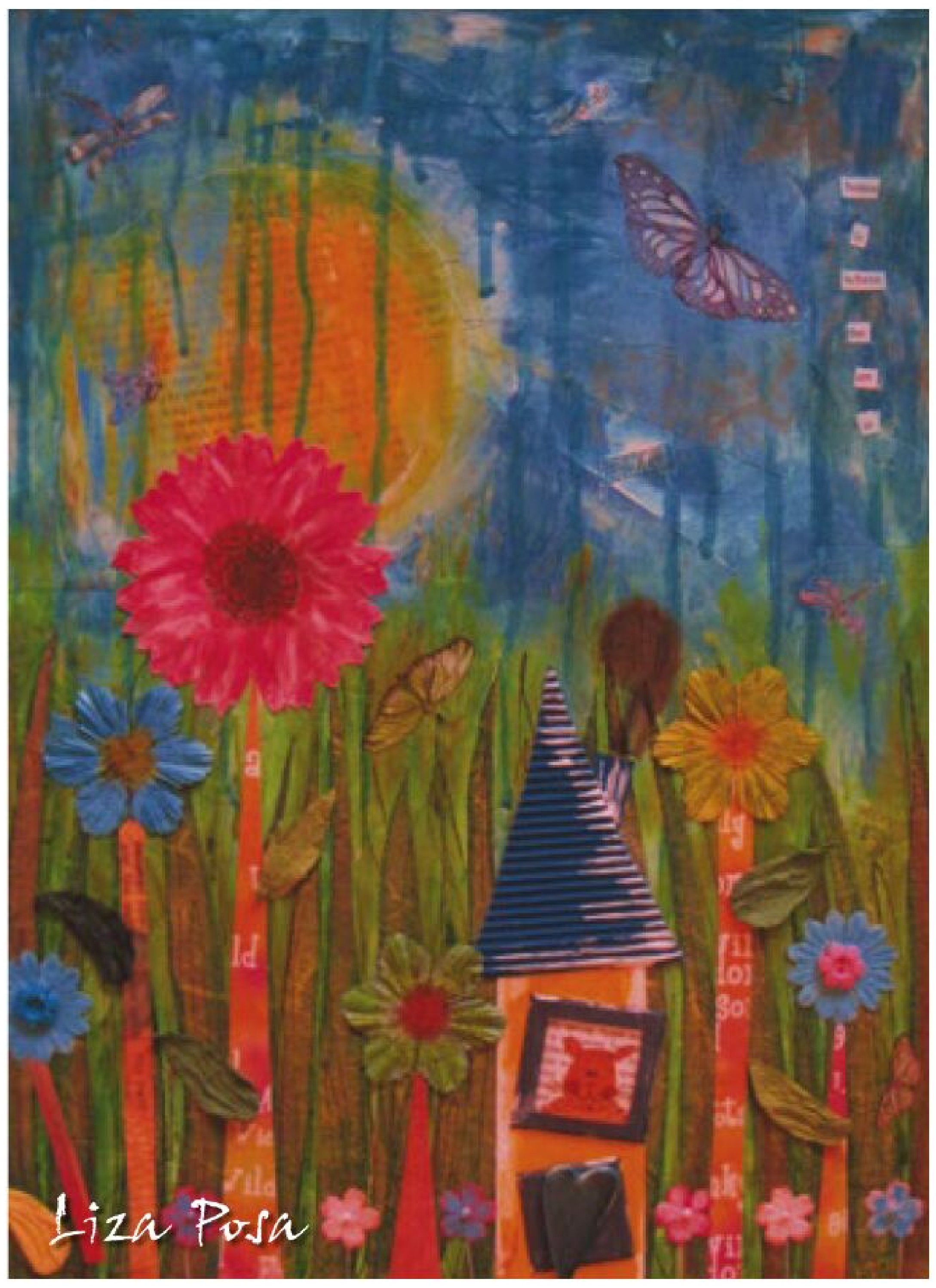
WINSOR & NEWTON
Artisan
WATER MIXABLE OIL COLOUR BEGINNERS SET
WATER MIXABLE OIL CO
Cadmium Yellow
Permanent Alizarin Crimson
French Ultramarine
Phthalo Green (Blue Shade)
Yellow Ochre
Titanium White
37ml

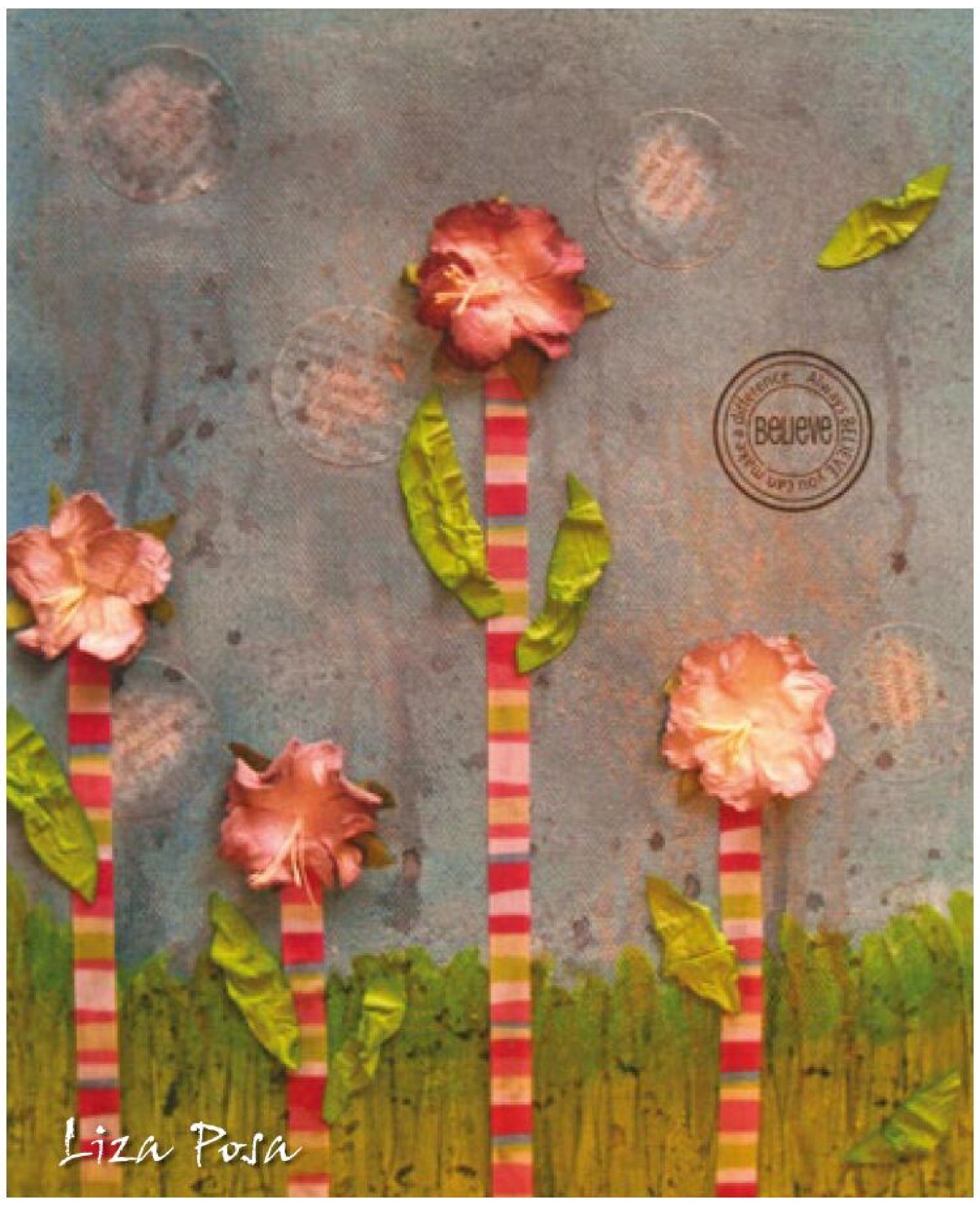
Prize from

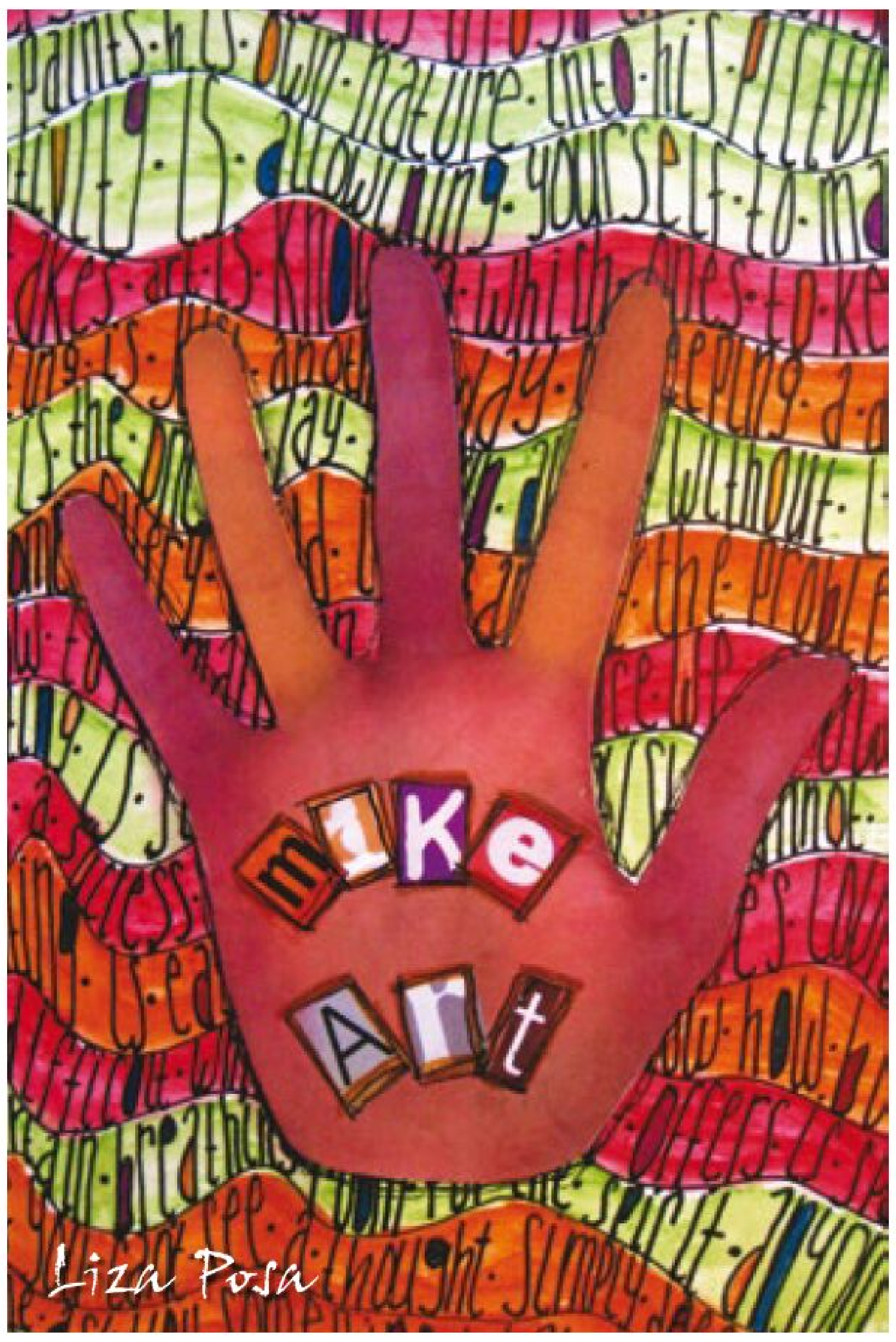
JASCO

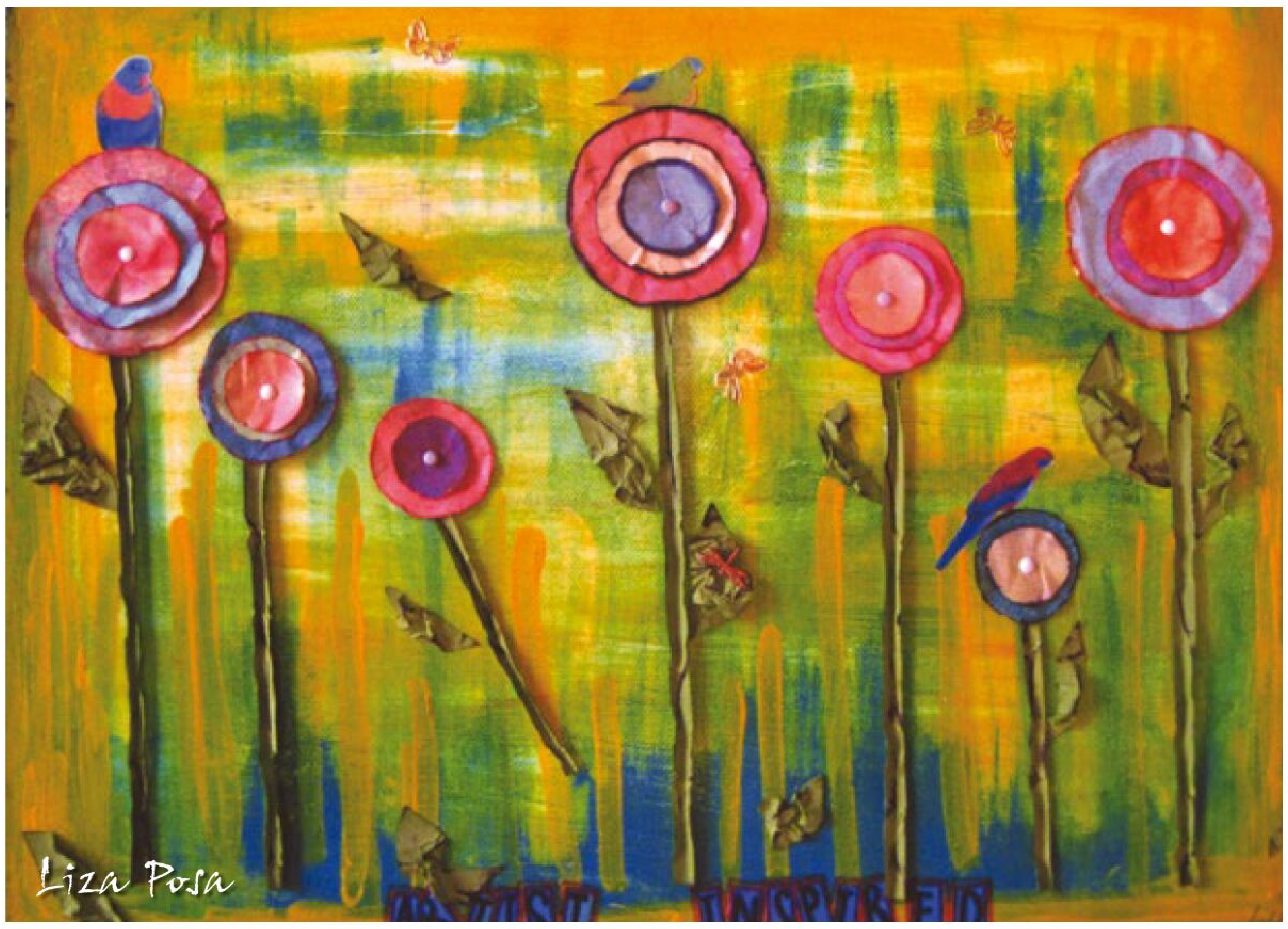
Each month we give a small prize to the person whose work we consider to be the most outstanding in Woodland's Gallery. The prize is being provided by Jasco. It contains 6 tubes of water mixable oil colours. The ideal beginner set. The winner for this Issue received the beautiful gift from Jasco which is illustrated here.

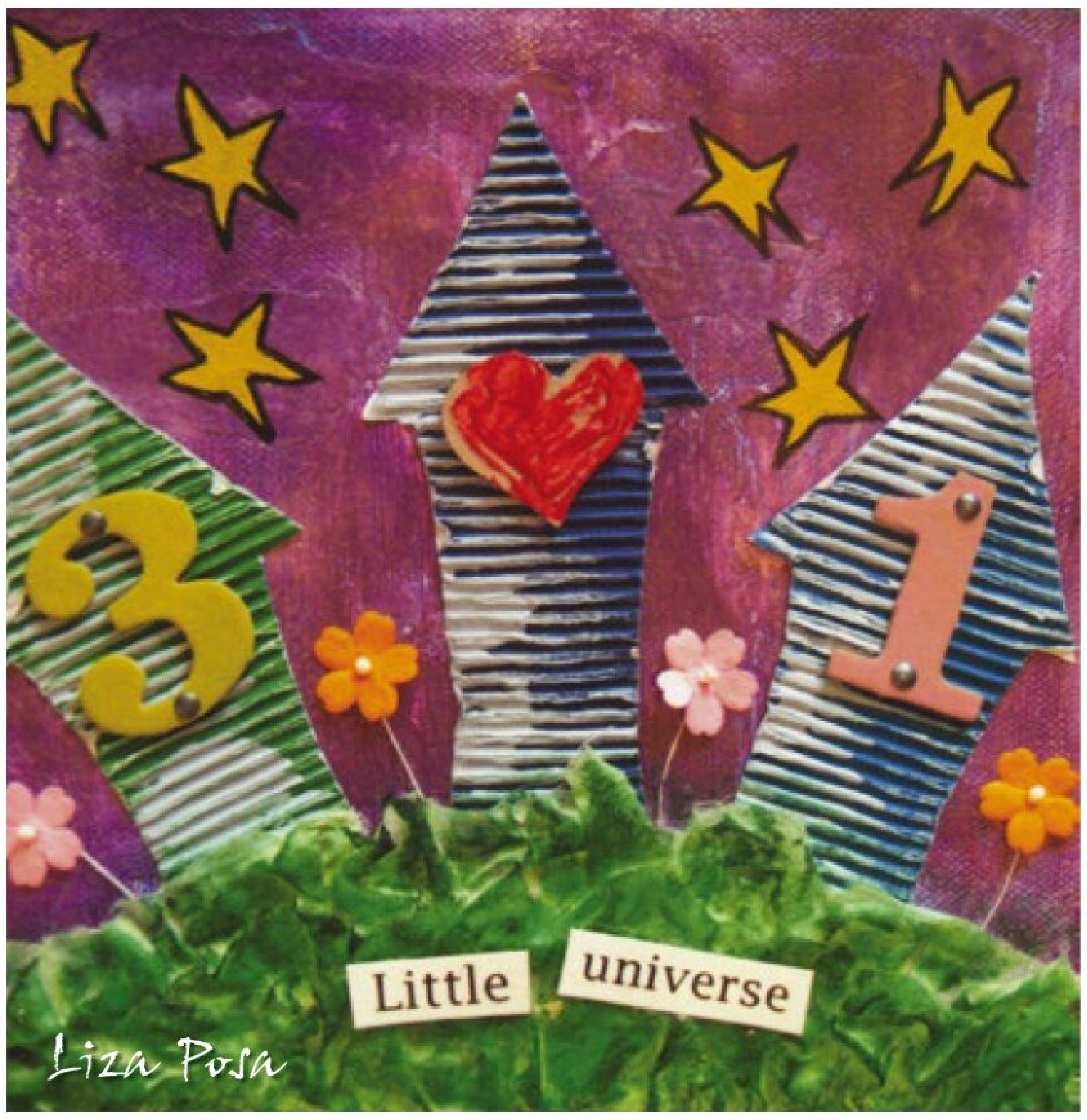
These feature pages are reserved for displaying the work of emerging and developing Australian artists; as well as other unknowns whose efforts may provide interest for our readers.




Believe
Liza Posa

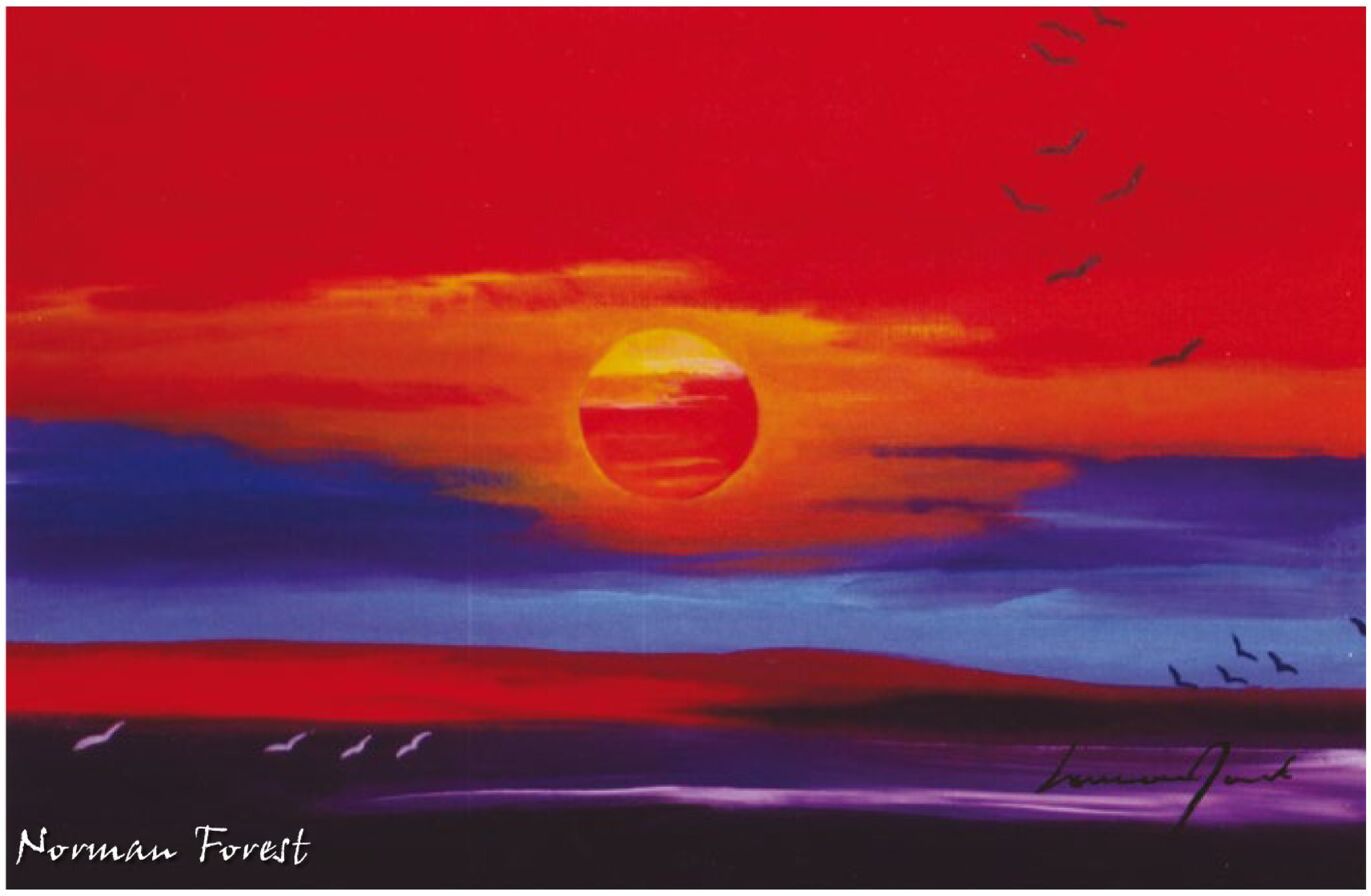

make
Art
Liza Posa

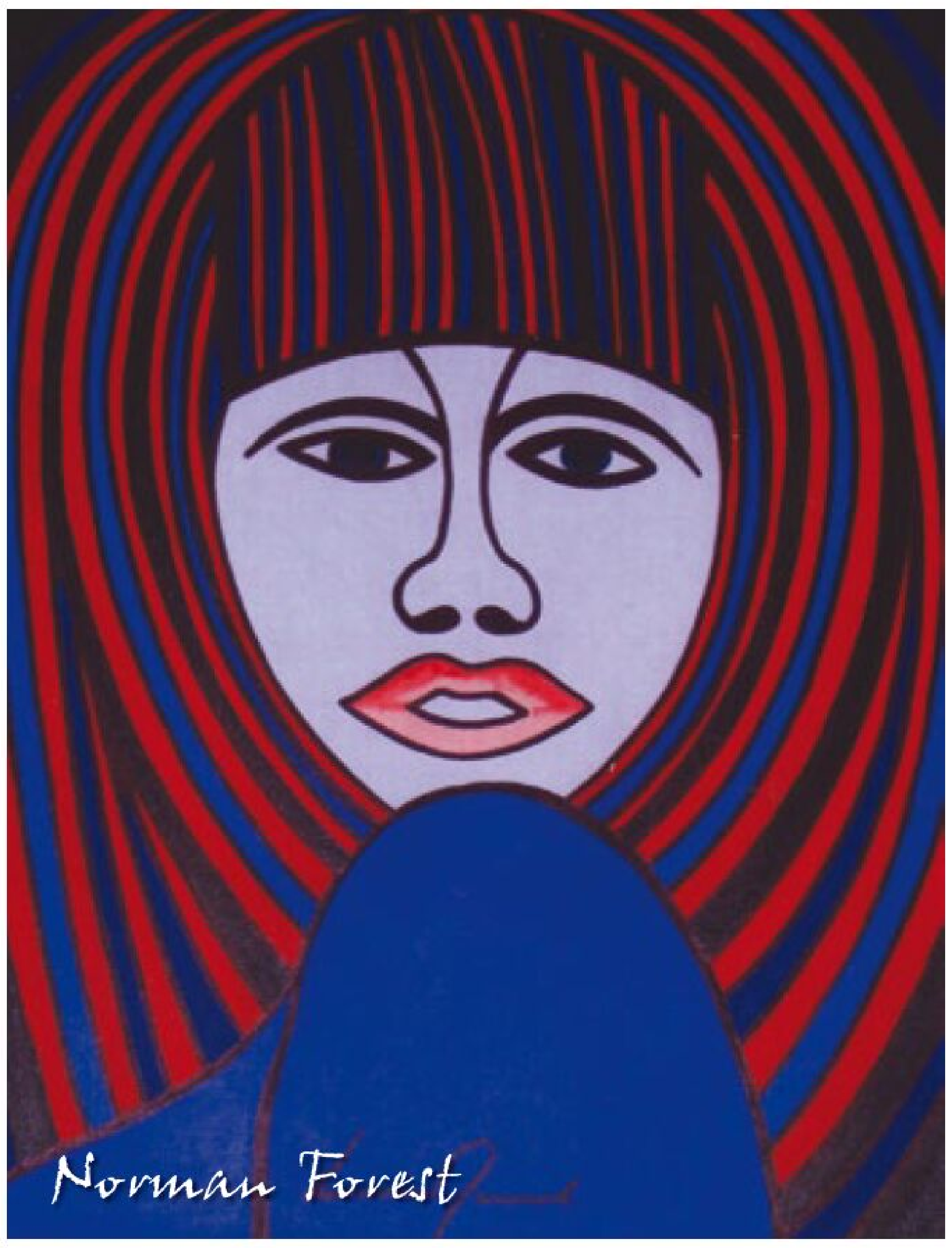



3
1
Little
universe
Liza Posa

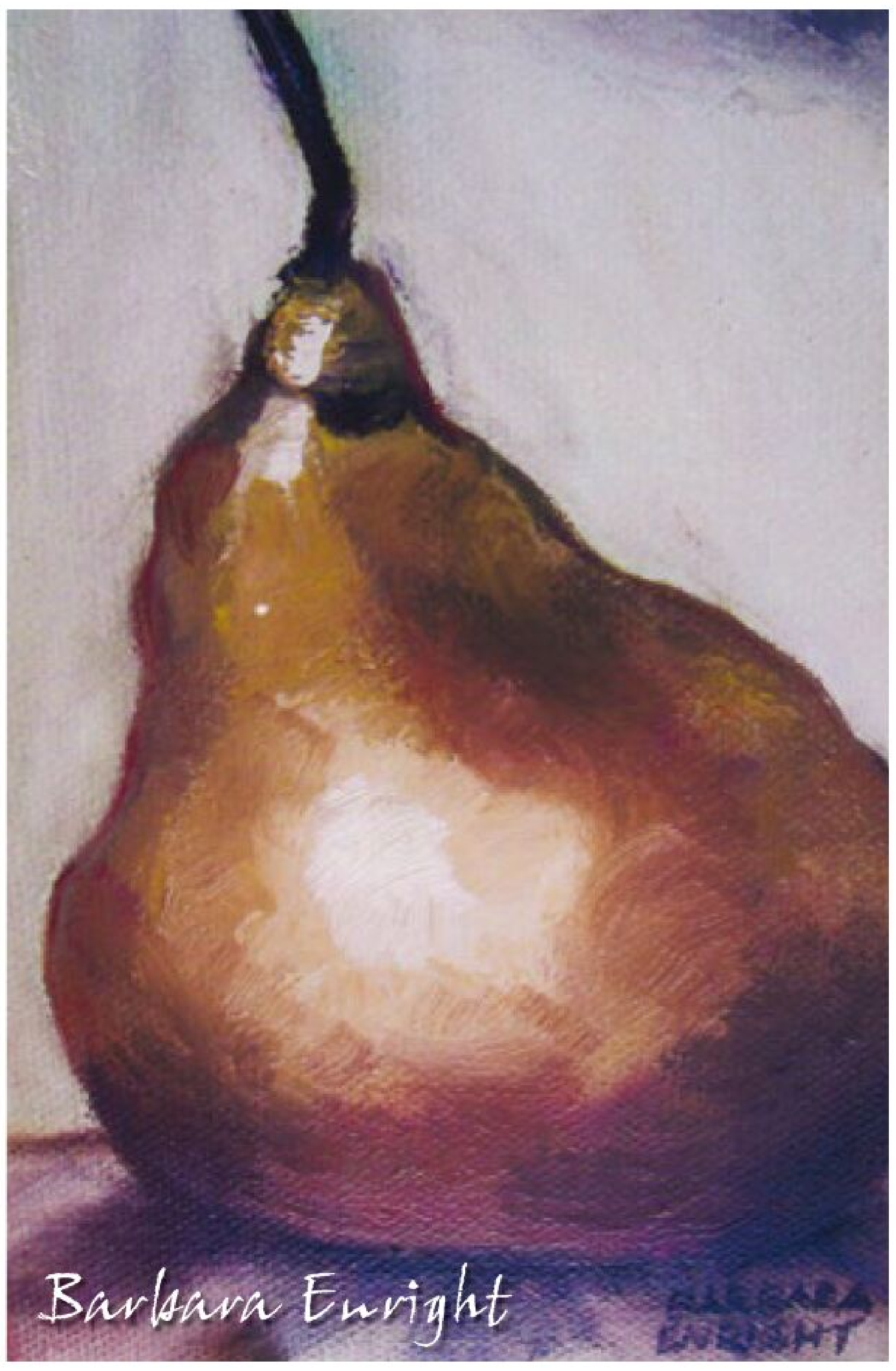
LIZA POSA
After completing a certificate in fashion/textiles she worked as a pattern maker for a number of years. Liza found could express herself on canvas using a variety of mediums. She enjoys using watercolours, acrylics, chalks and many more mediums. Her dream is to become a full time artist but keep the passion for her art at the same time.

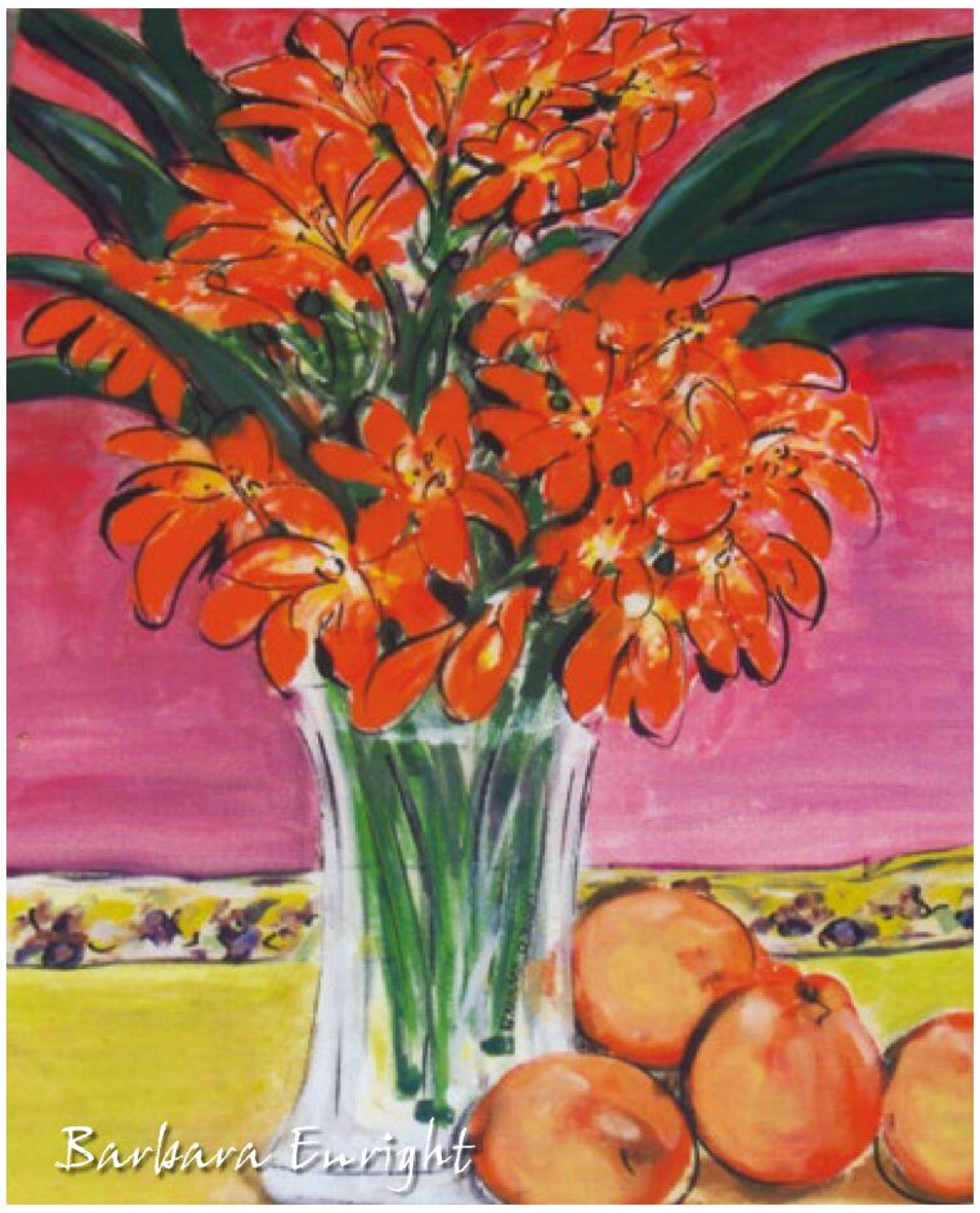
Woodland's gallery

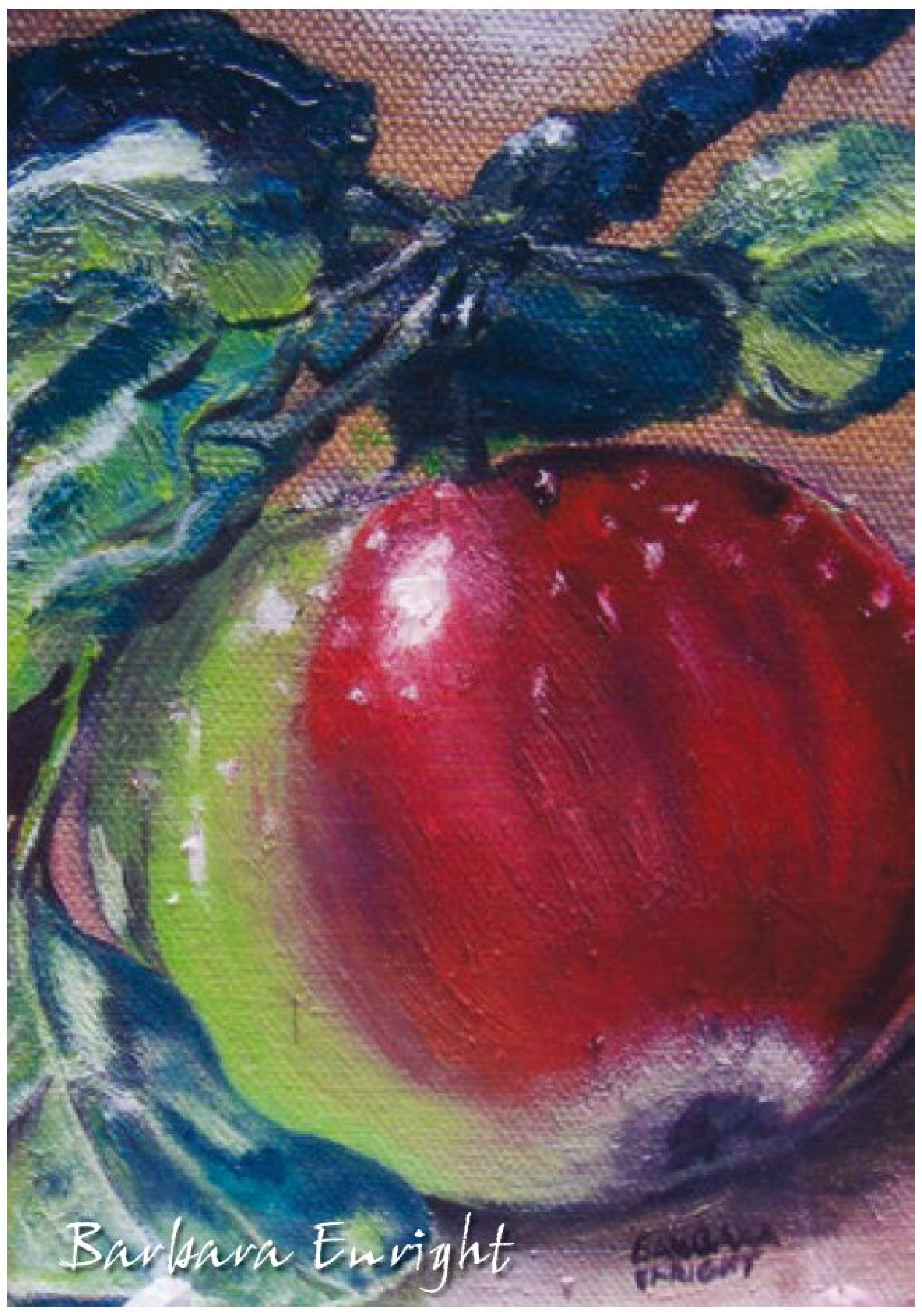

Norman Forest


Norman Forest

NORMAN FOREST
Norman is a self taught artist living and working in Charleville Queensland. He has spent over 25 years painting abstracts. His focus is on landscapes and sunsets.

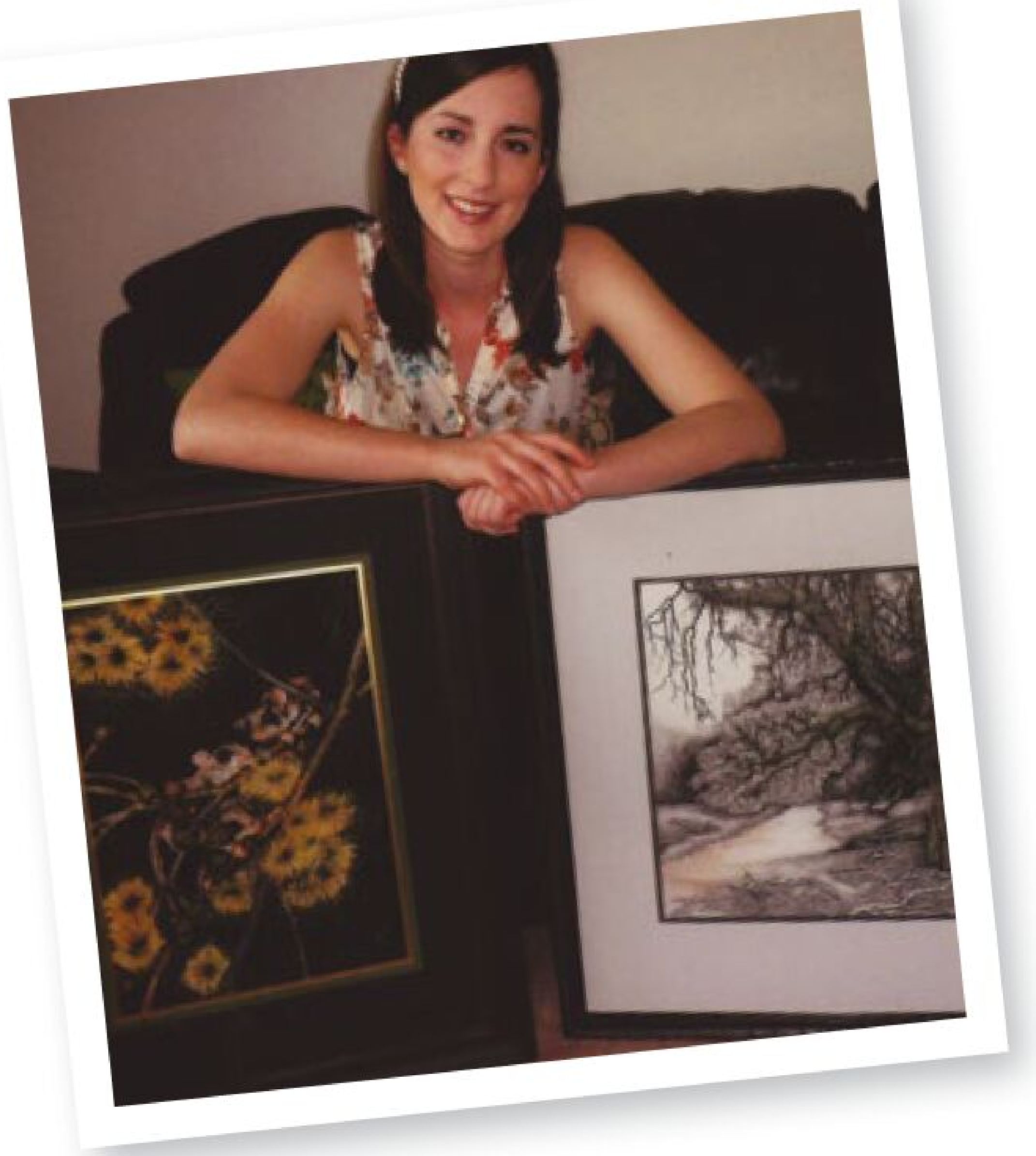

Barbara Enright
BARBARA ENRIGHT


Barbara Enright

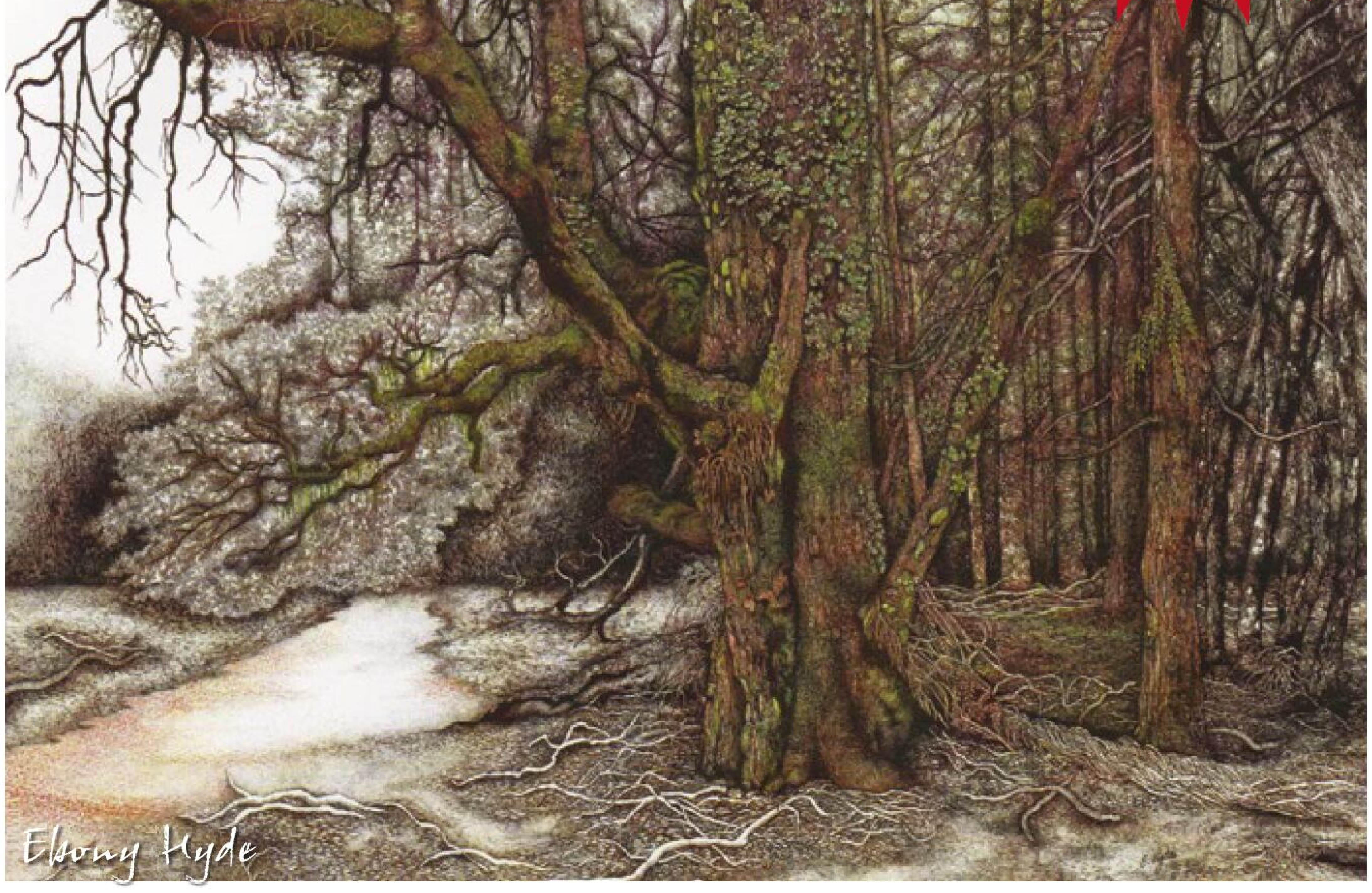

Barbara Enright
BARBARA ENRIGHT

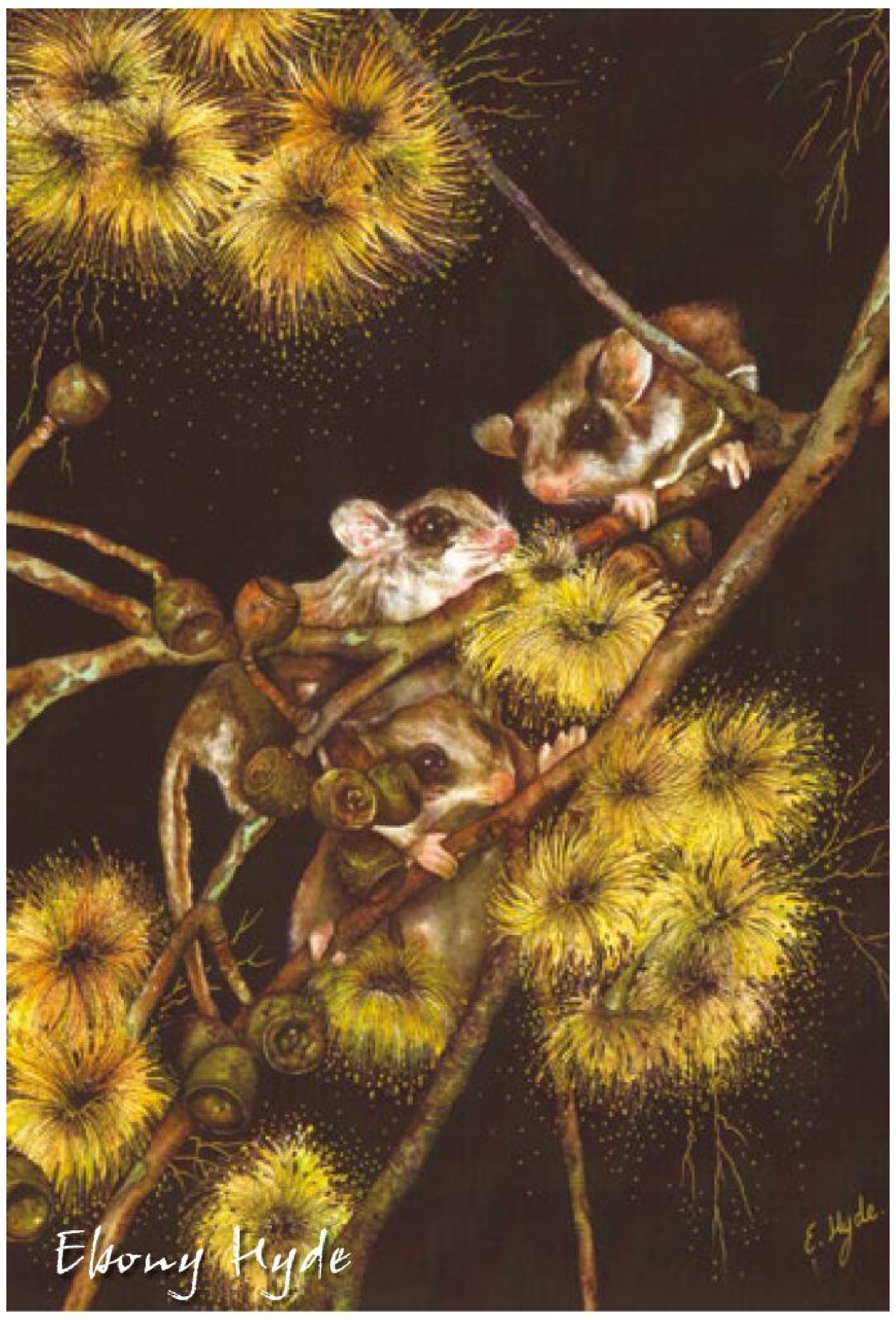
BARBARA ENRIGHT
Barbara has a long history with the paint brush. She has had a successful career as a commercial signmaker and calligrapher while being constantly involved in the creative arts. She frequently enjoys attending art workshops and groups. She is currently focused on completing a fine arts diploma.

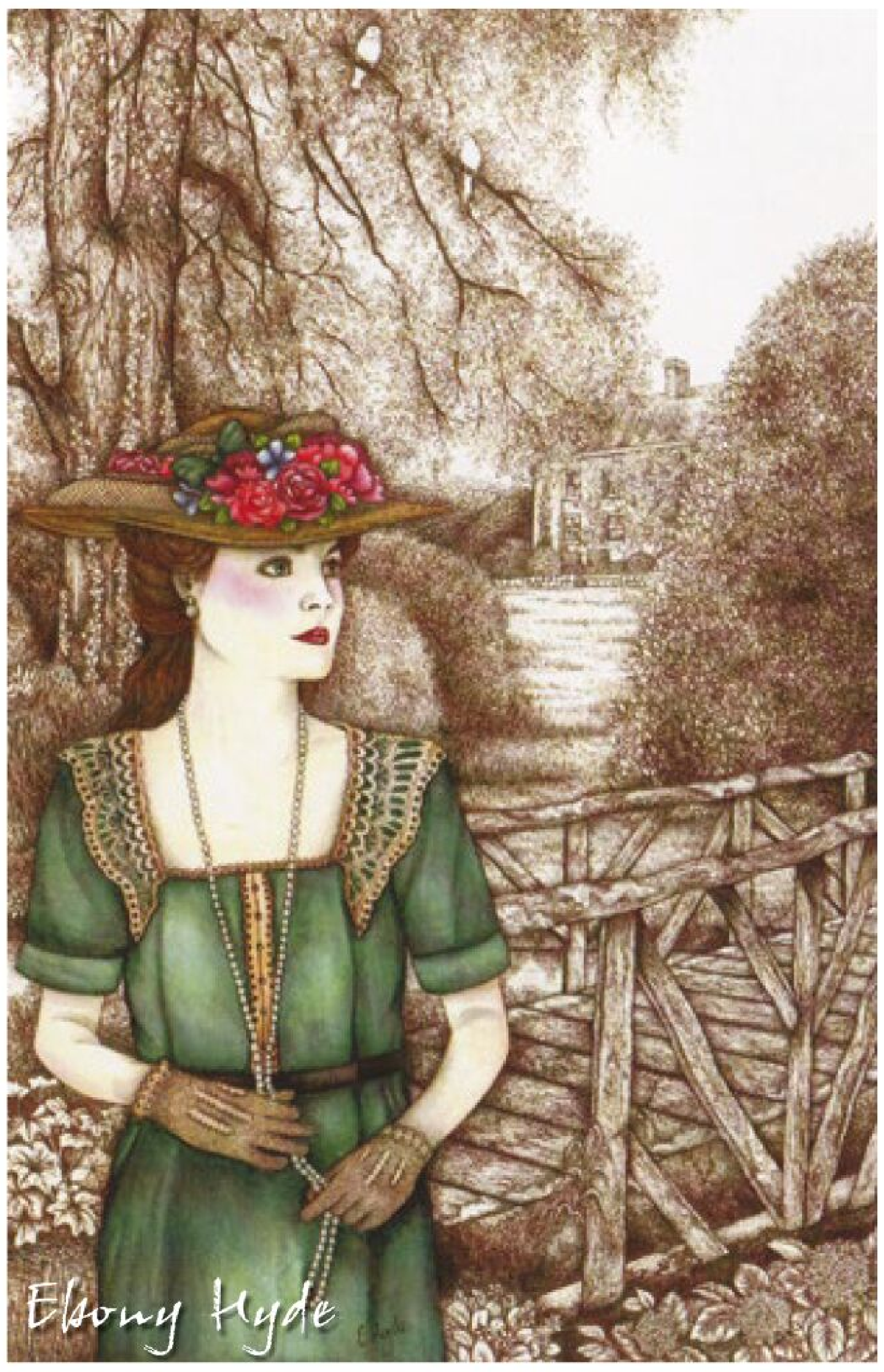
Jasco Prize Winner

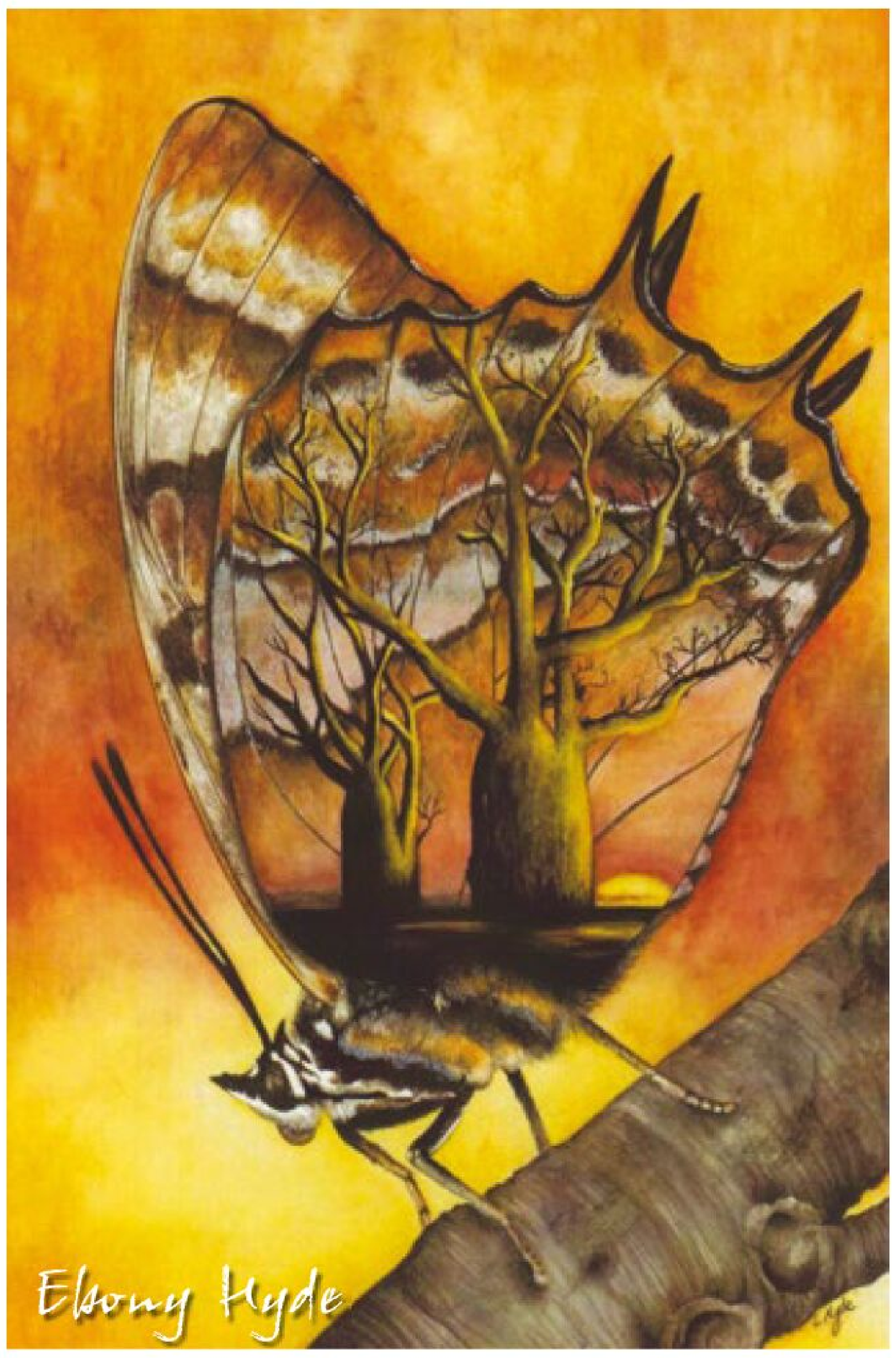


EBONY HYDE
Ebony started art classes at the age of 6. Now 21, she still has a passion for her painting and drawing. She is from Maitland NSW and works in many mediums including pen and ink, water colour, coloured pencils and mixed media. Her goal is to have a solo exhibition.







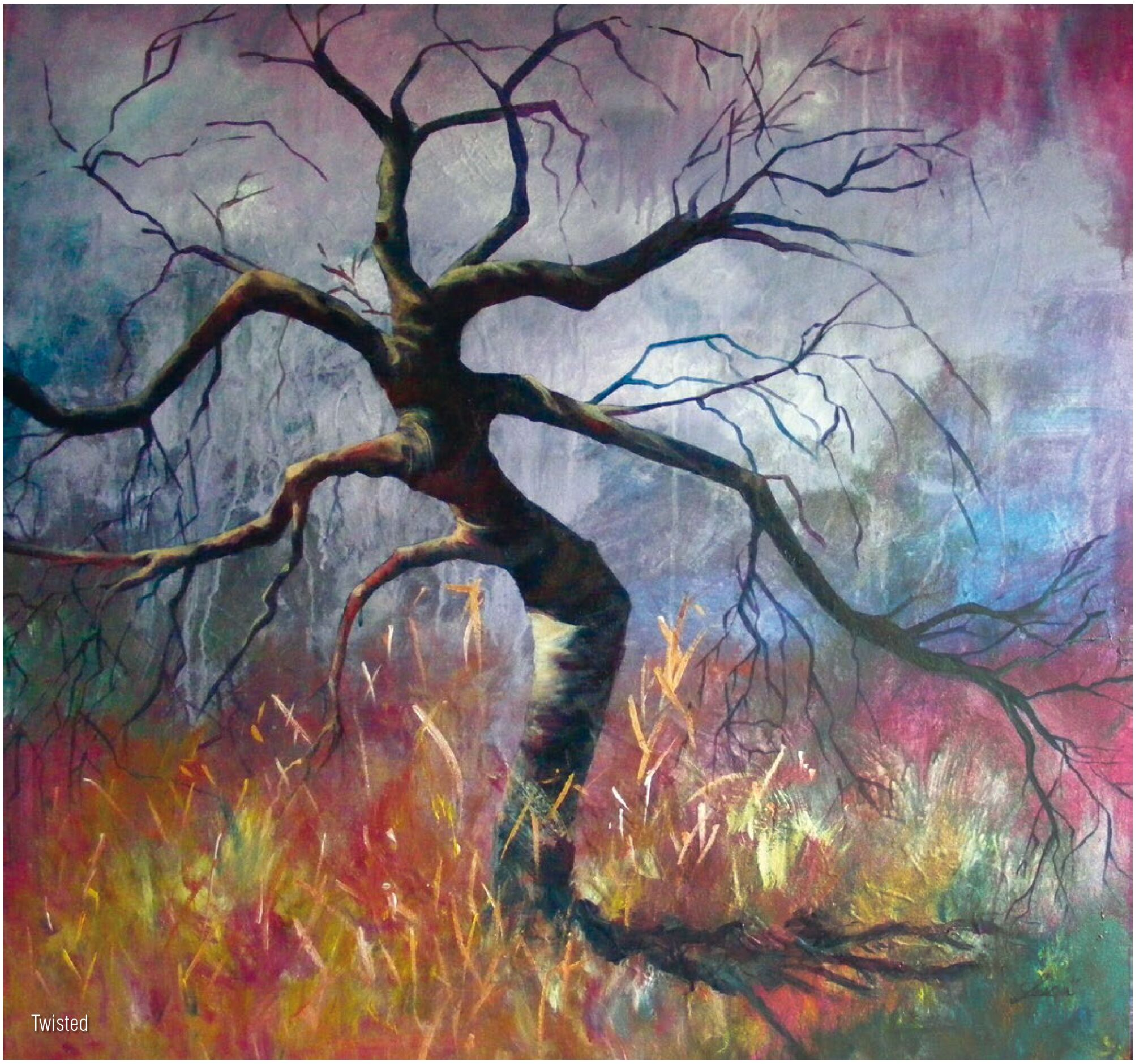


If you are a developing artist and would like to see your own work in Woodland's Gallery, please submit some good quality images (300dpi) on cd or dvd or photographs of the painting/s you want to display in the magazine. If you would like to, you may include a photograph of yourself to accompany the picture/s of your art. Please also supply a brief description of your background, your creative motivation, and your artistic aspirations.

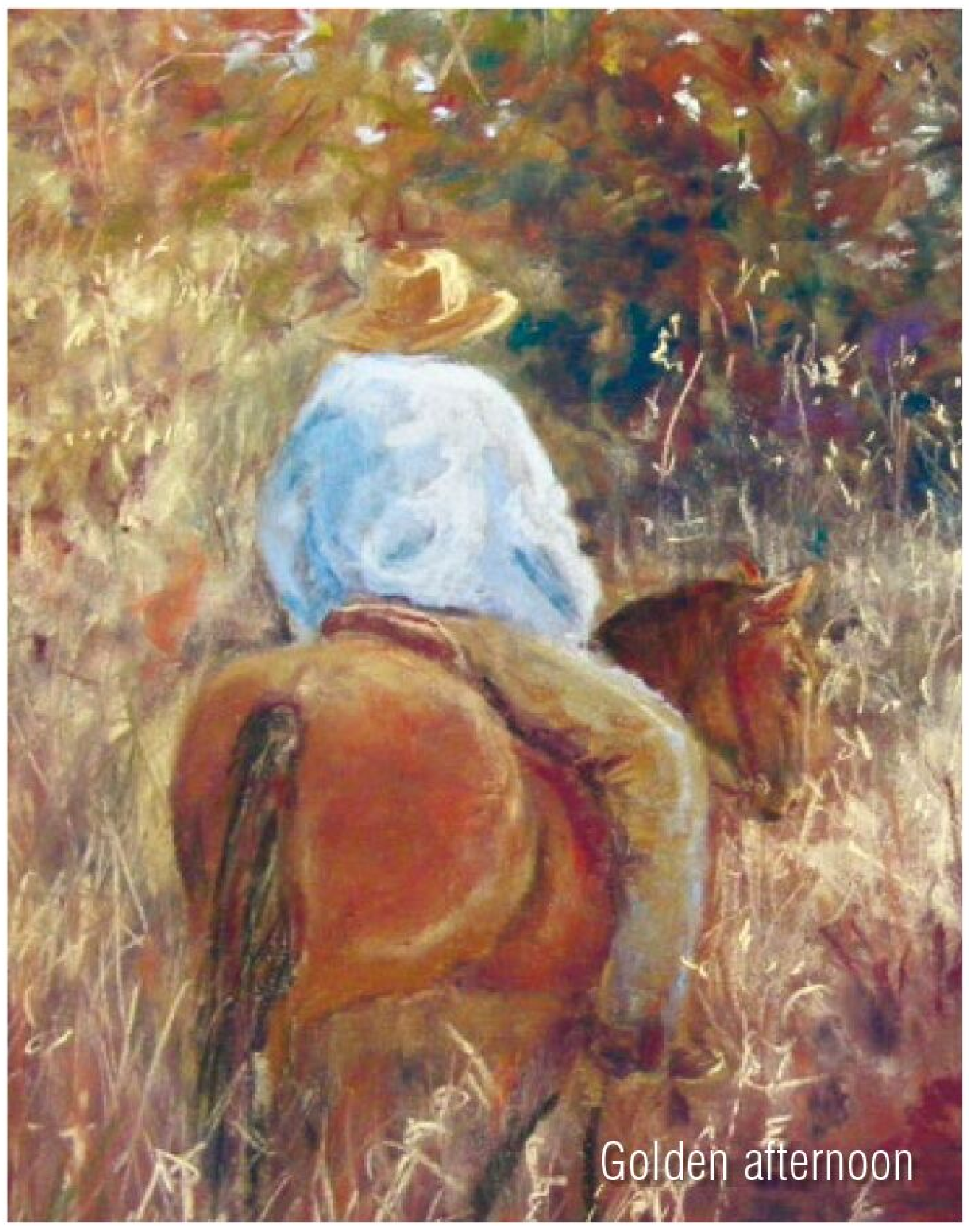
Leesa Padget

Landscapes from the Heart

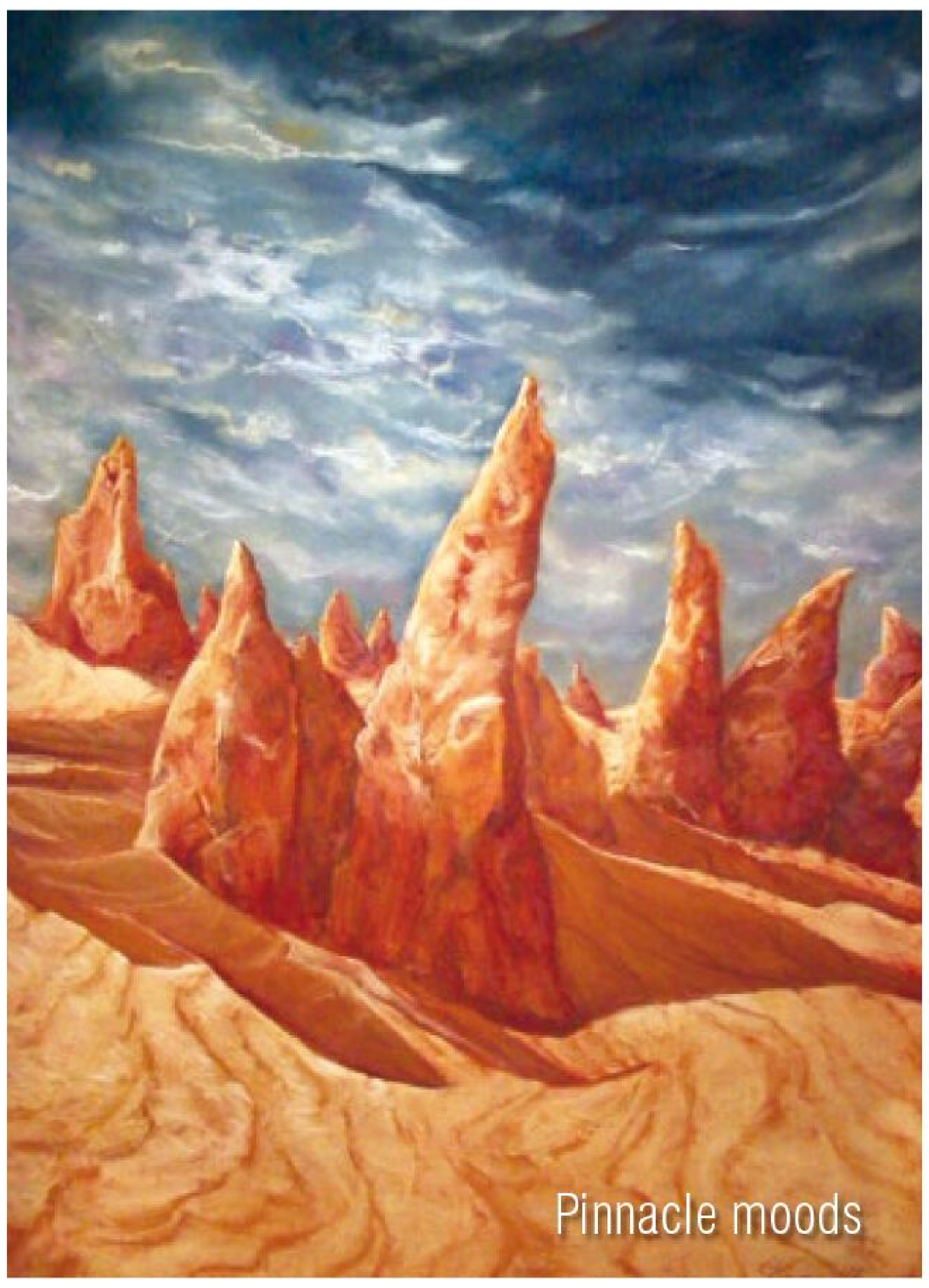
Always inspired by the natural world but through a surrealist's eyes, this artist believes you should always follow your own instincts and paint from your heart.



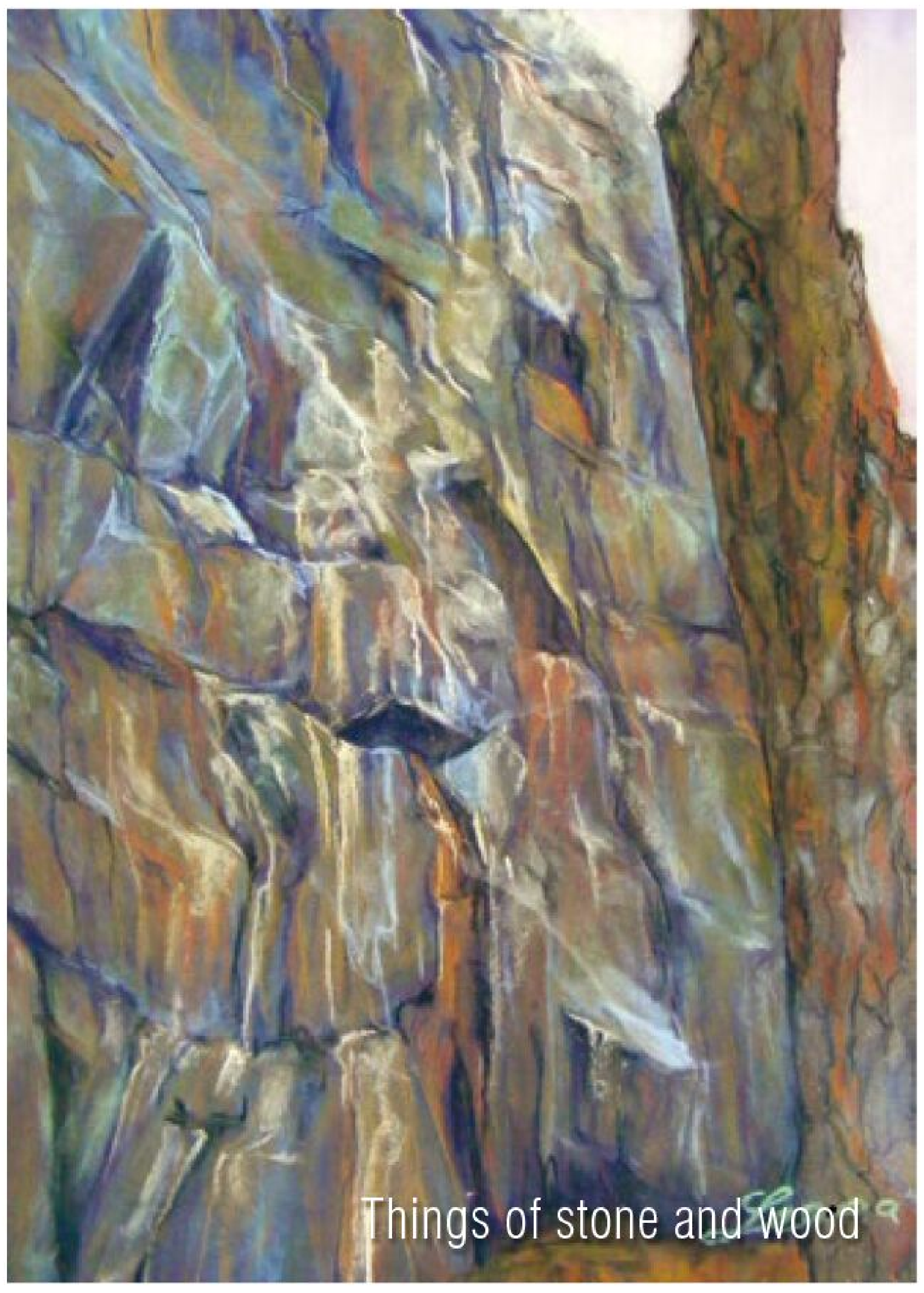
Twisted



Golden afternoon



Pinnacle moods



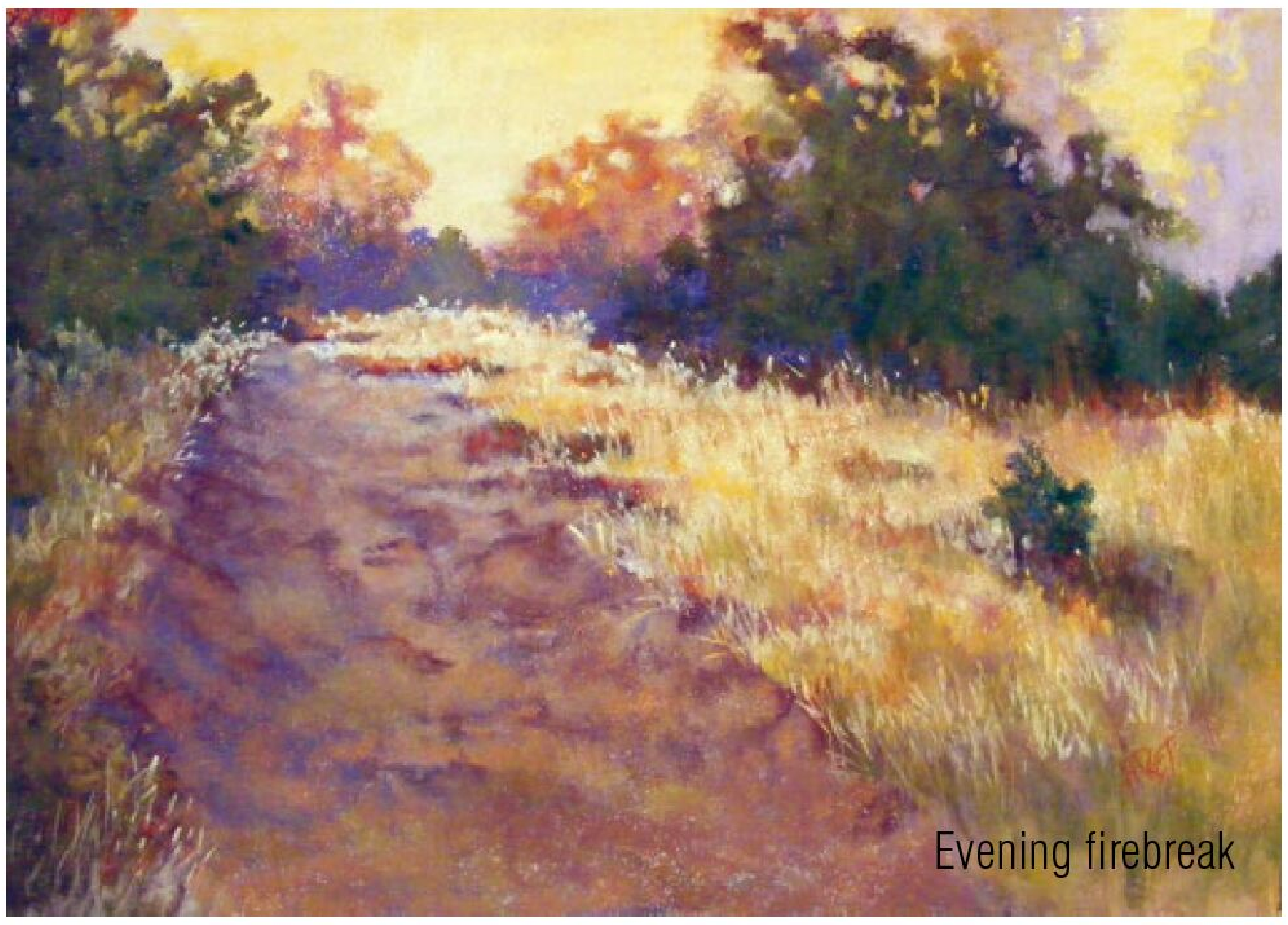
Things of stone and wood

As a child, I was always drawing, colouring, knitting, sculpting with clay, basically anything arty and creative that I could find would keep me quietly amused for hours. This passion followed me into high school where I took every art subject available at the time. Unfortunately not many realistic opportunities existed for artists to earn a practical living and so my creative side was put on the back-burner for some time once I left school and entered the 'real world'. After meeting my husband our lives were filled by work, running a small business, building three homes, raising two kids, etc,etc, you know, that old chestnut!

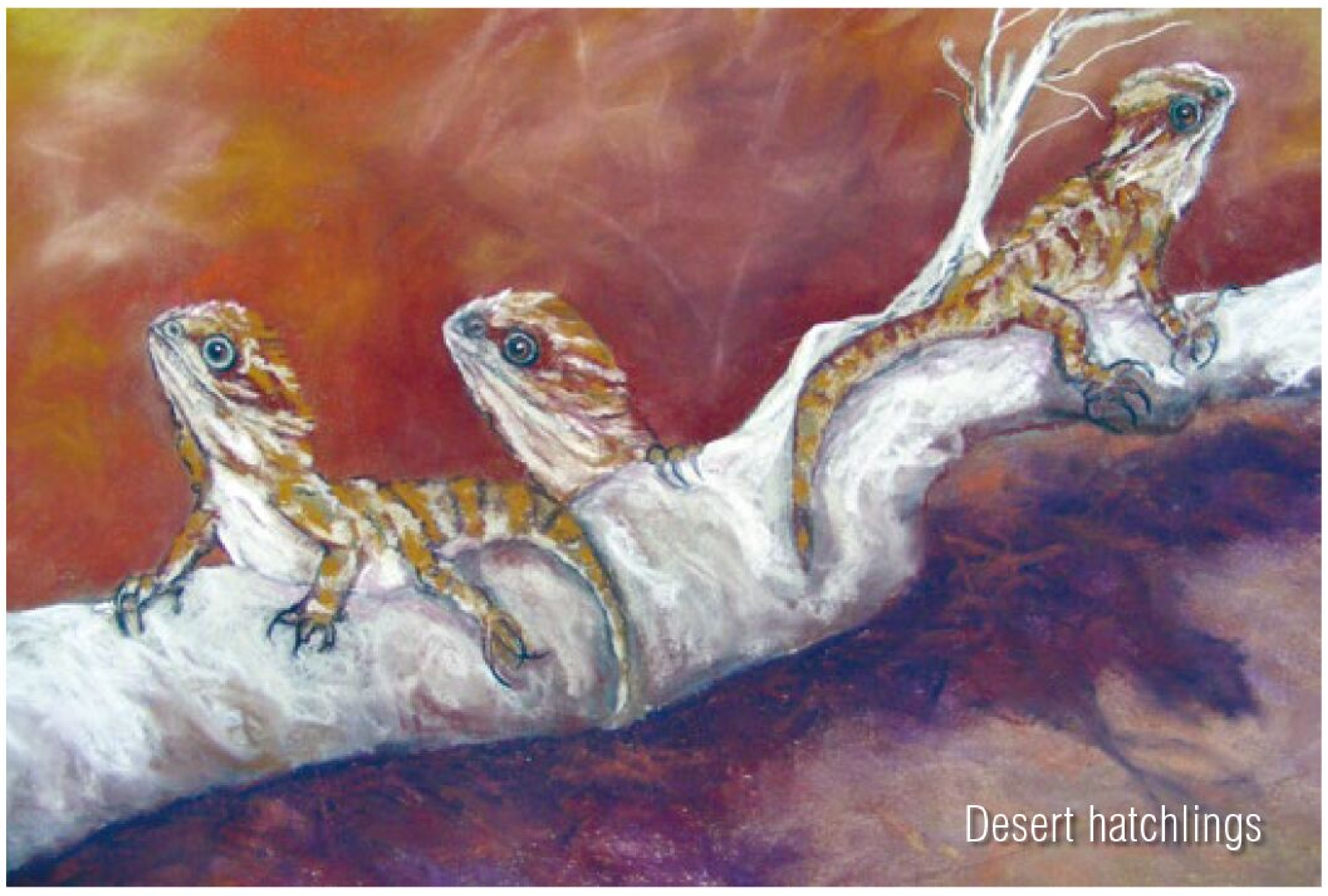
I have been fortunate enough to be a stay-at-home mum and when my kids were small I always encouraged their creative sides with countless craft kits and activities, however this usually meant that any painting and drawing materials that I had optimistically cobbled together normally disappeared during the school holidays. My daughter has since grown into an accomplished artist in her own right with sales and awards to her name already, however my son thinks it's all a bit silly, but he can always be relied on for brutally honest opinions!

As my family got older, I found myself inspired by amateur art shows and once again began to create. At first I was just trying to fill up some blank walls in our house and it took me quite a while before I had the courage to enter an exhibition. My first public exhibition was a nerve-wracking experience for me as I had no idea what to expect, but as it turned out it was also a success as it resulted in my first sale.

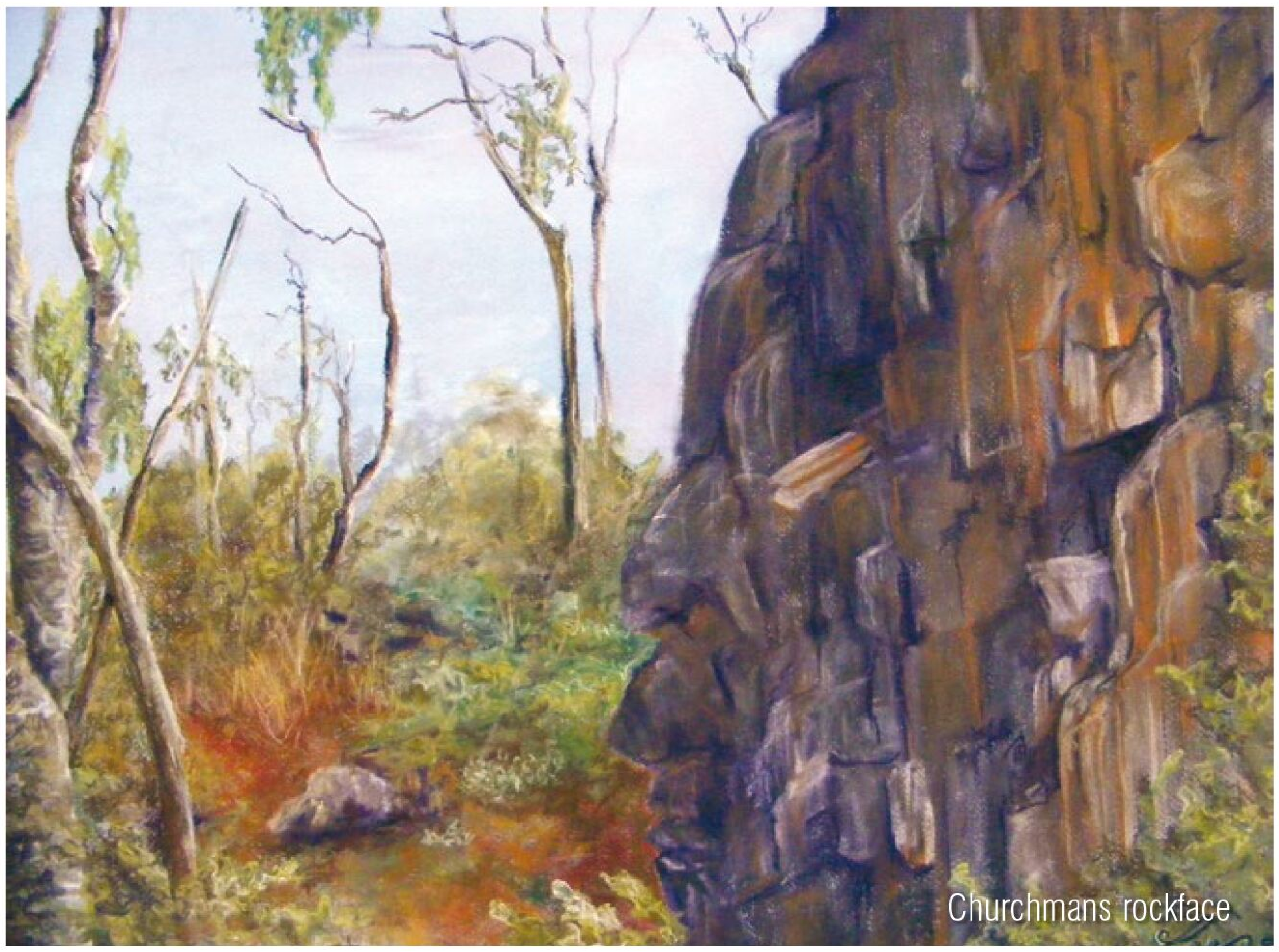
When I began painting again I started with acrylics as that seemed to be the cheapest and least technical place to start. Or, so I thought! Acrylics are a forgiving medium but that does not mean they are easy. They can be as simple or as complex as you want to make them and I really enjoy their experimental qualities. There are many good student paints and brushes available but learning does use up a lot paint, especially going over mistakes! It is a lot more affordable now to buy artist quality canvases and once you have progressed to the point where you would like to exhibit it is well worth buying artist quality paints as buyers will expect their paintings to last. I



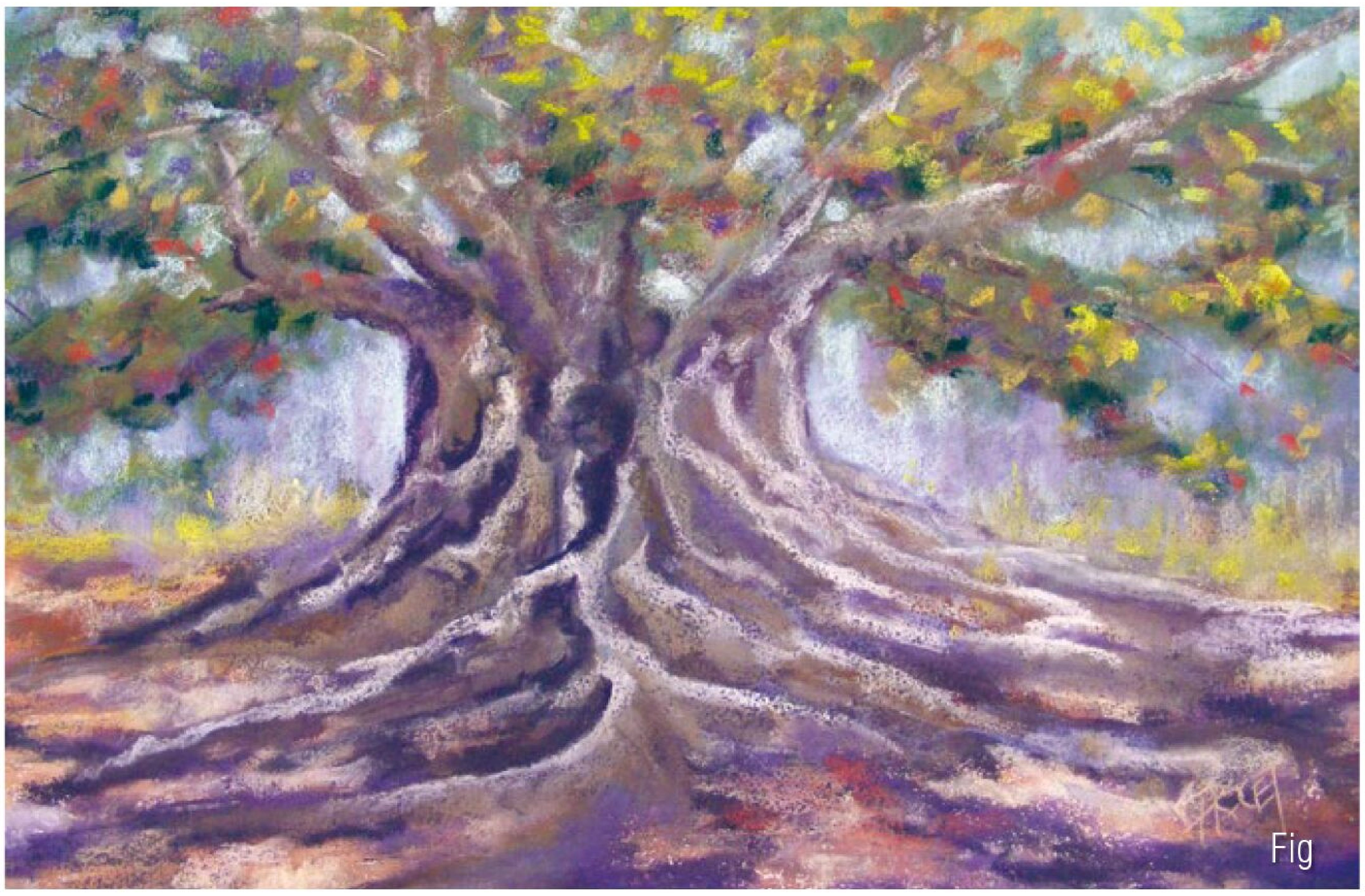
Evening firebreak



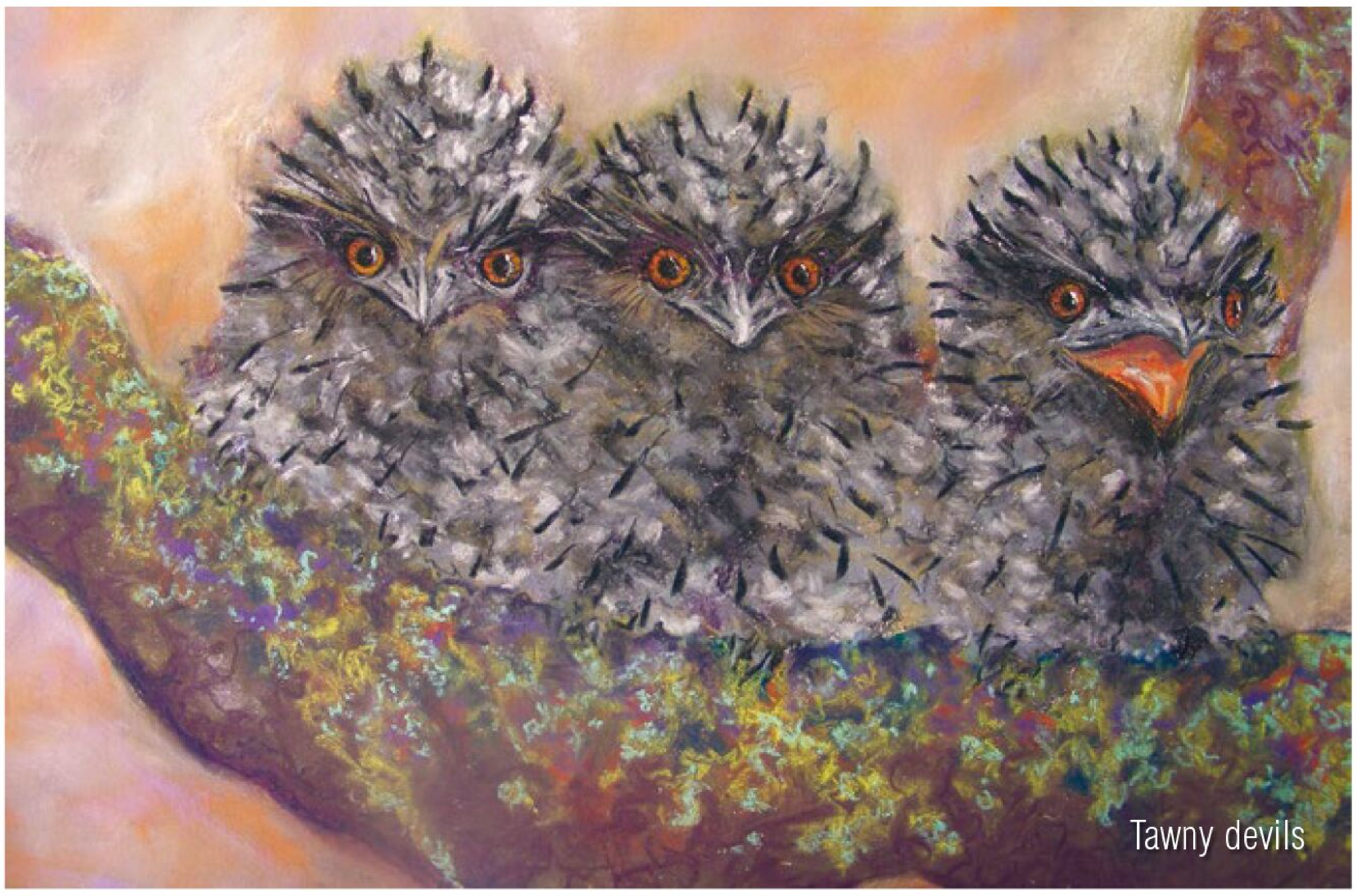
Desert hatchlings



Churchmans rockface



Fig



Tawny devils

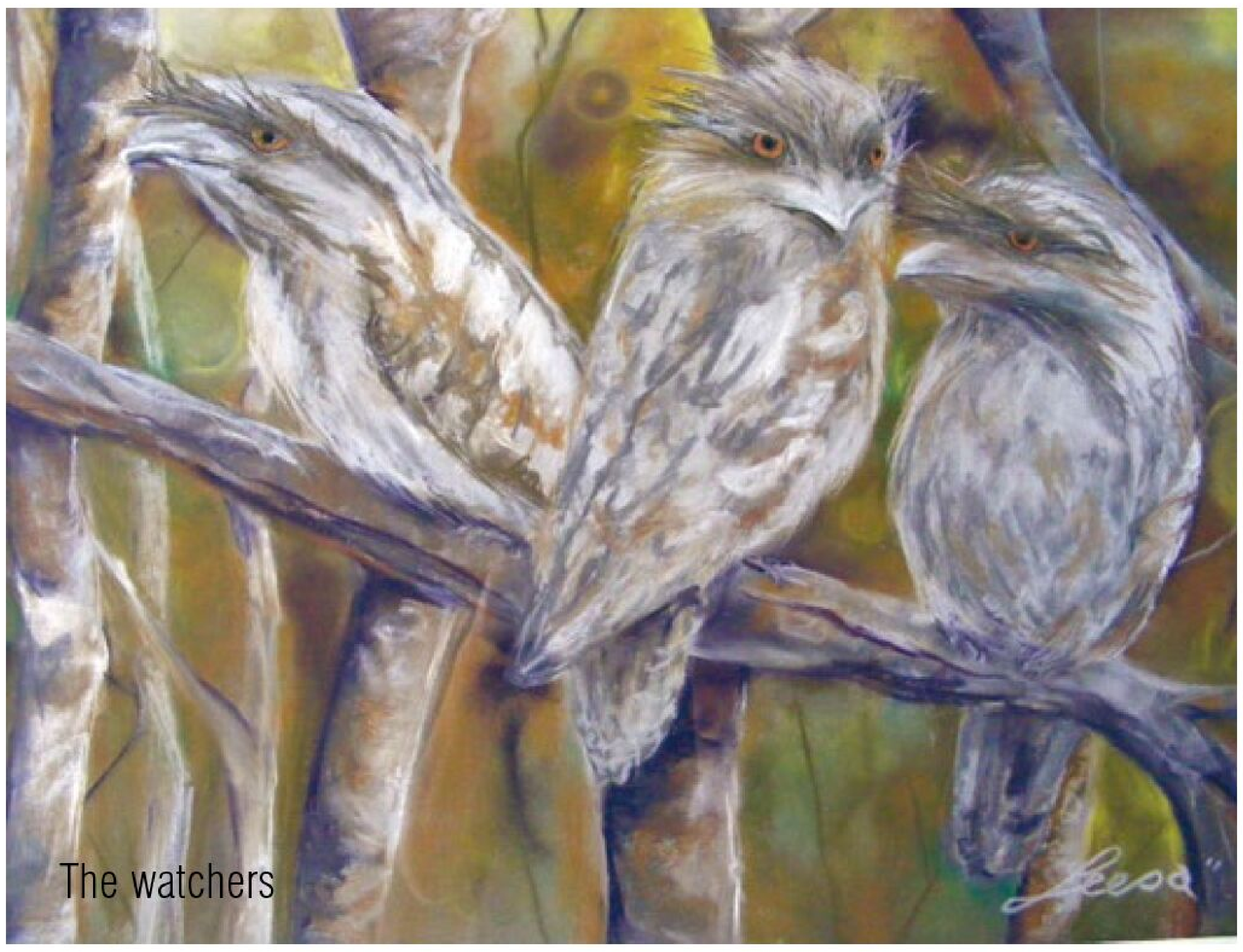
wouldn't recommend buying a huge collection of brushes as I find I use the same three or four brushes constantly.

One thing I would recommend investing in is some good art books. In my case I have bought books dedicated to landscape painting in all mediums, composition and some I bought just because I liked the artists who contributed to them. All of them are helpful tools and I find them much more useful than DVDs, but that's just me. Remember also, treat them like cook books and be prepared for them to get dirty!

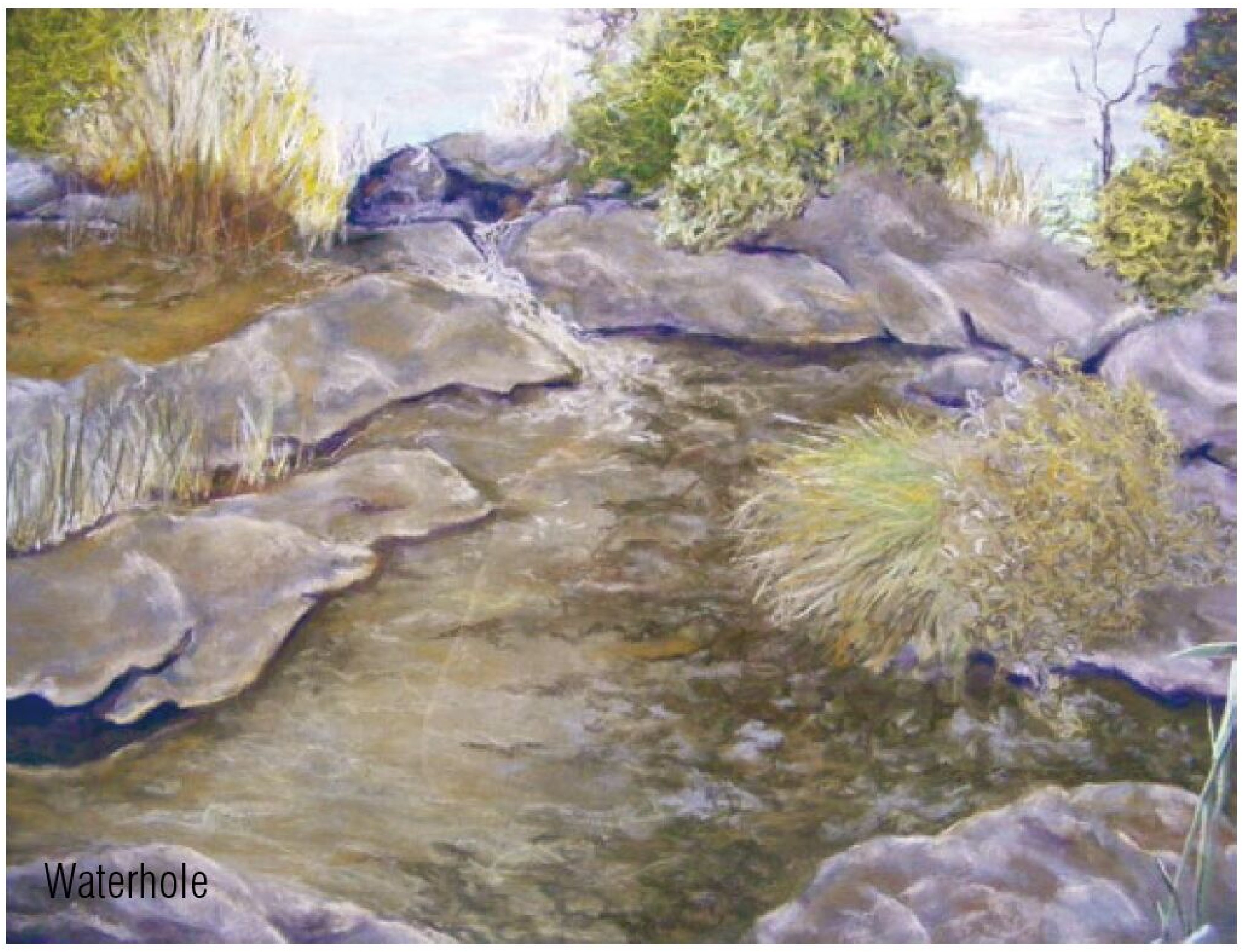
A couple of years ago I noticed that the artists I most admired were mainly pastellists and watercolourists. I also noticed that I was drawn to landscapes and this was a big turning point for me as I live in a rural community surrounded by National Park hiking trails through foothills and unspoilt bushland, and also I have a husband who loves any excuse to go mountain biking. As such I have an almost endless supply of photographic opportunities and most importantly the ever elusive inspiration. Having already tried watercolour without much success (it still eludes me to this day) I bought a cheap set of pastels and found they instantly clicked for me. I now have a huge pastel collection and it has become my favourite medium to use for landscape, however many paintings go into storage as framing costs need to be justified.

Finding my individual style was one of the most difficult things for me to overcome as there are so many artists I admire. At first I couldn't help but try to emulate them, however, as Oscar Wilde said; "Be yourself, everyone else is taken". This is a sound piece of advice. Over time I have developed my own different styles for acrylic and pastel, in fact my whole creative process seems to be different for each medium. I have recently begun dabbling in oils and there seems to be another style emerging there too. Obviously it's my different personalities coming out!

I had been aware for many years of a well-known local art group called



The watchers

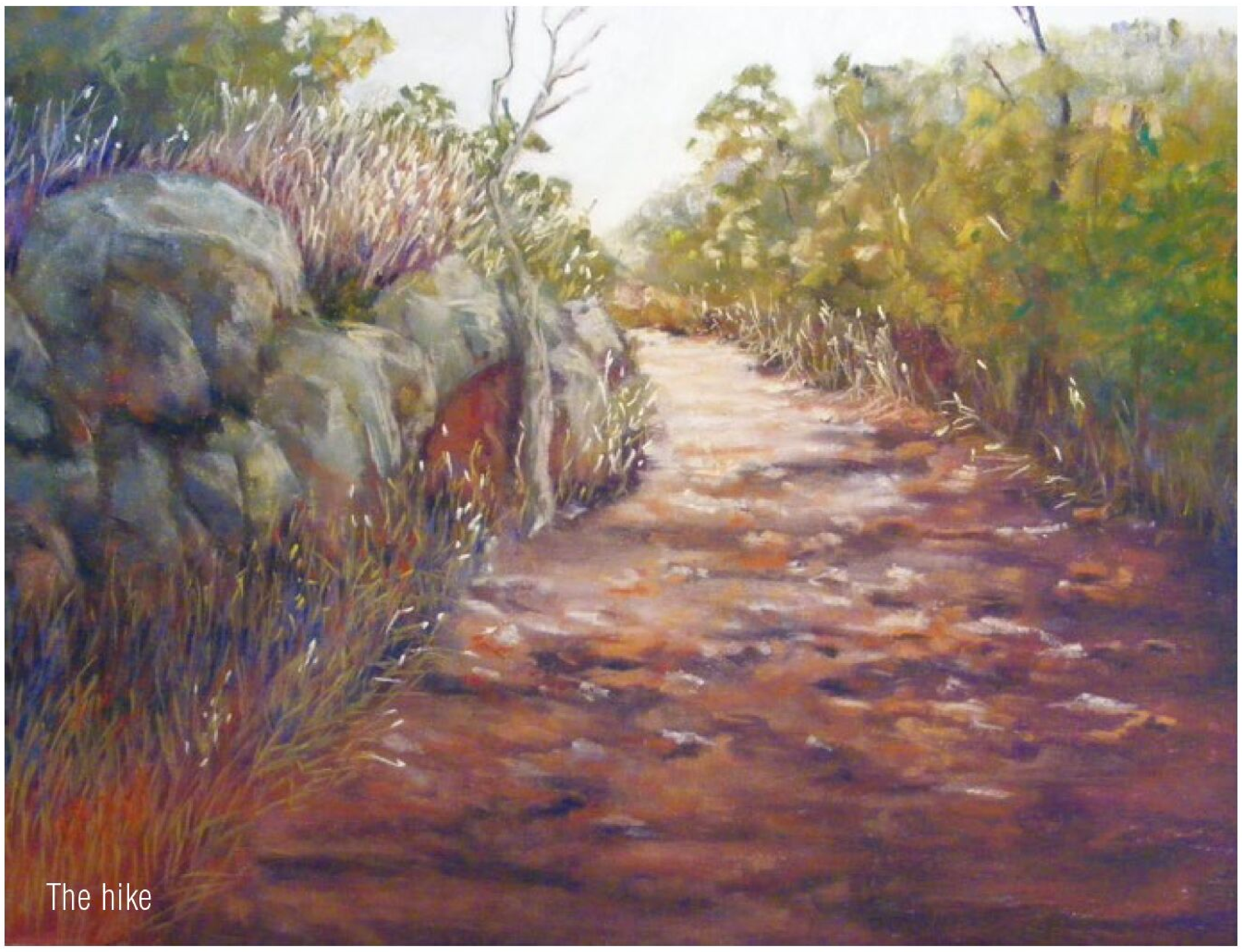


Waterhole

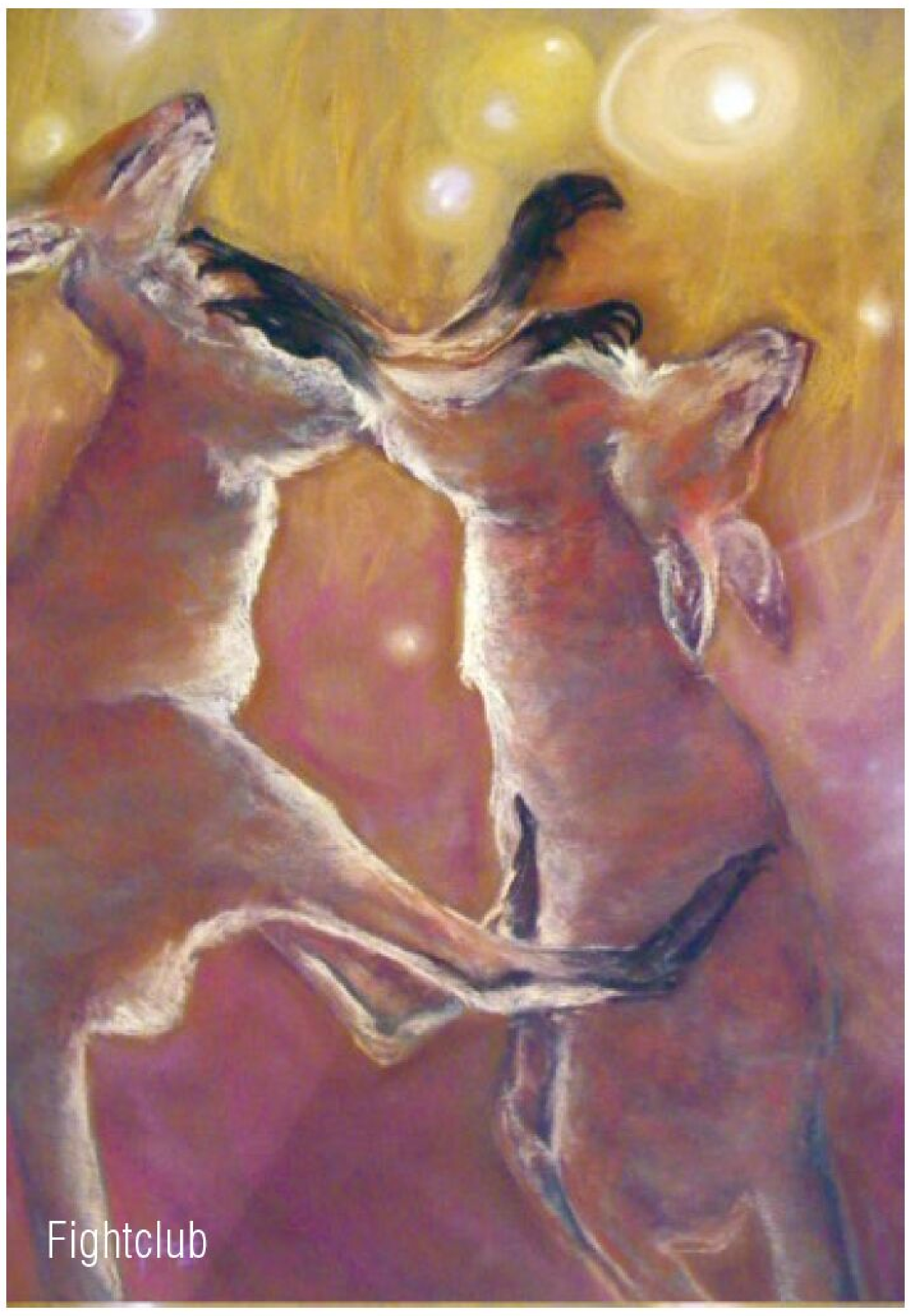
the Armadale Society of Artists and joined them a few years ago, not really knowing where this would take me. As it turns out this was a great move for me as I have made some good friends and met some very talented and friendly people who are generous with their time and knowledge and have given me so much encouragement and support. As a bonus they also hold two or three society exhibitions each year and have many other opportunities available for solo and joint exhibitions. Joining a society or club is something I would recommend to anyone as it opens up a network of opportunities and resources, not to mention the chance to meet like-minded people.

Some of my favourite artists include Australian artists Chris Lees and Warwick Fuller, who are both landscape oil painters, and American artists Richard MacKinley, Phil Bates, Albert Handell and Kim Lordier who are landscape pastellists. On the surface these artists seem a very diverse group but when I analysed why I am attracted to them I realised they all have a surrealist feeling running through their work, with interesting colour choices and loose, almost abstract forms.

Regular sales have encouraged me now to think of my painting as more than just a hobby, and it is a great feeling knowing that someone wants to collect your work. I am a regular exhibitor now throughout the year in as many shows as I can, including some "Invitation Only" exhibitions and this has resulted in my pieces being held in private collections all over the country. I would like to hold a solo exhibition in the next year but I am still mustering the courage. My son is currently in the process of creating a website for me to display my work and, hopefully, provide me with some more exposure. If nothing else, art is an important part of my life that I had forgotten about and now that it is back it, it always will be. ■



The hike



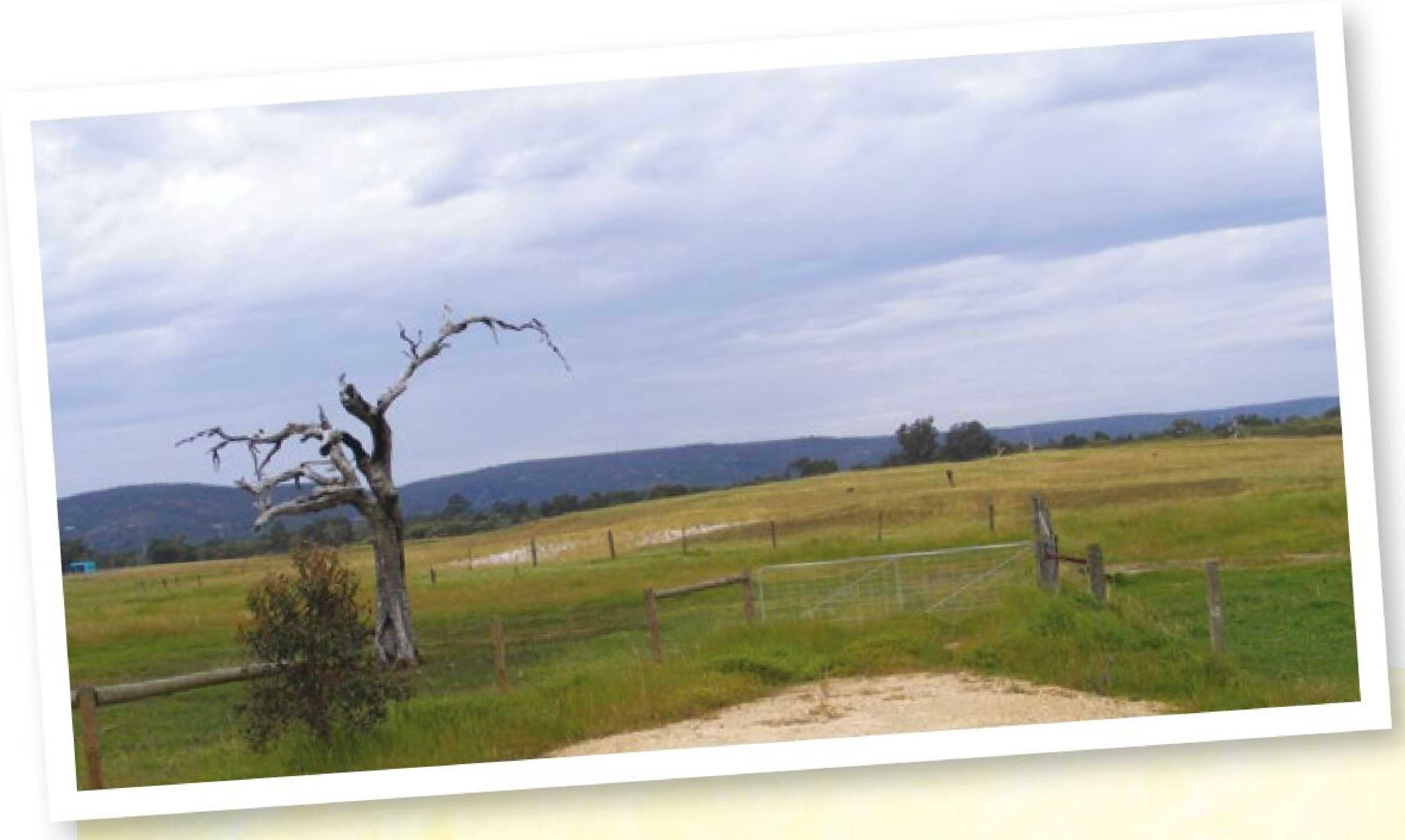
Fightclub

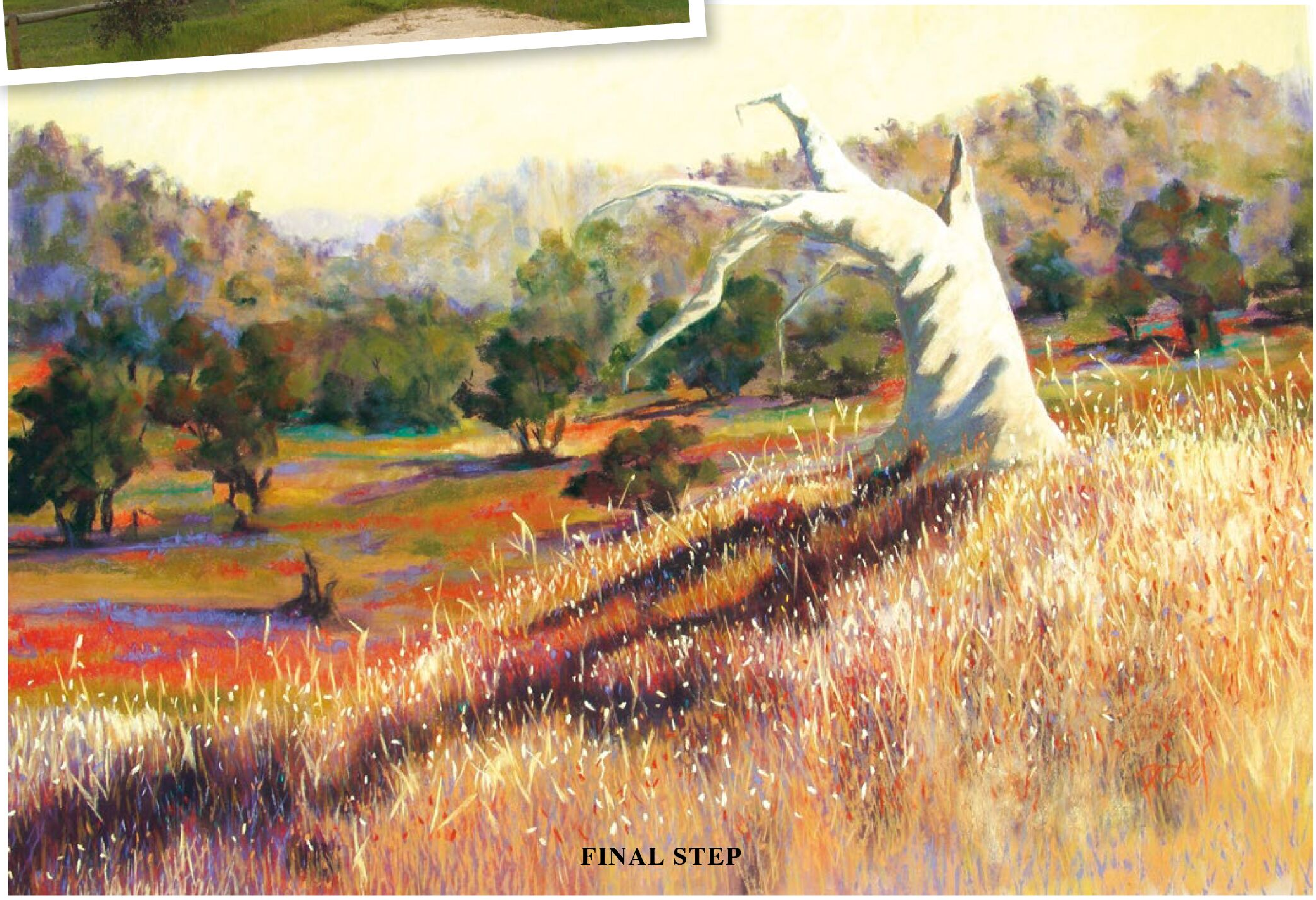
Pastels

Sunkissed

Leesa Padget

A view of the world through my eyes





FINAL STEP

MATERIALS

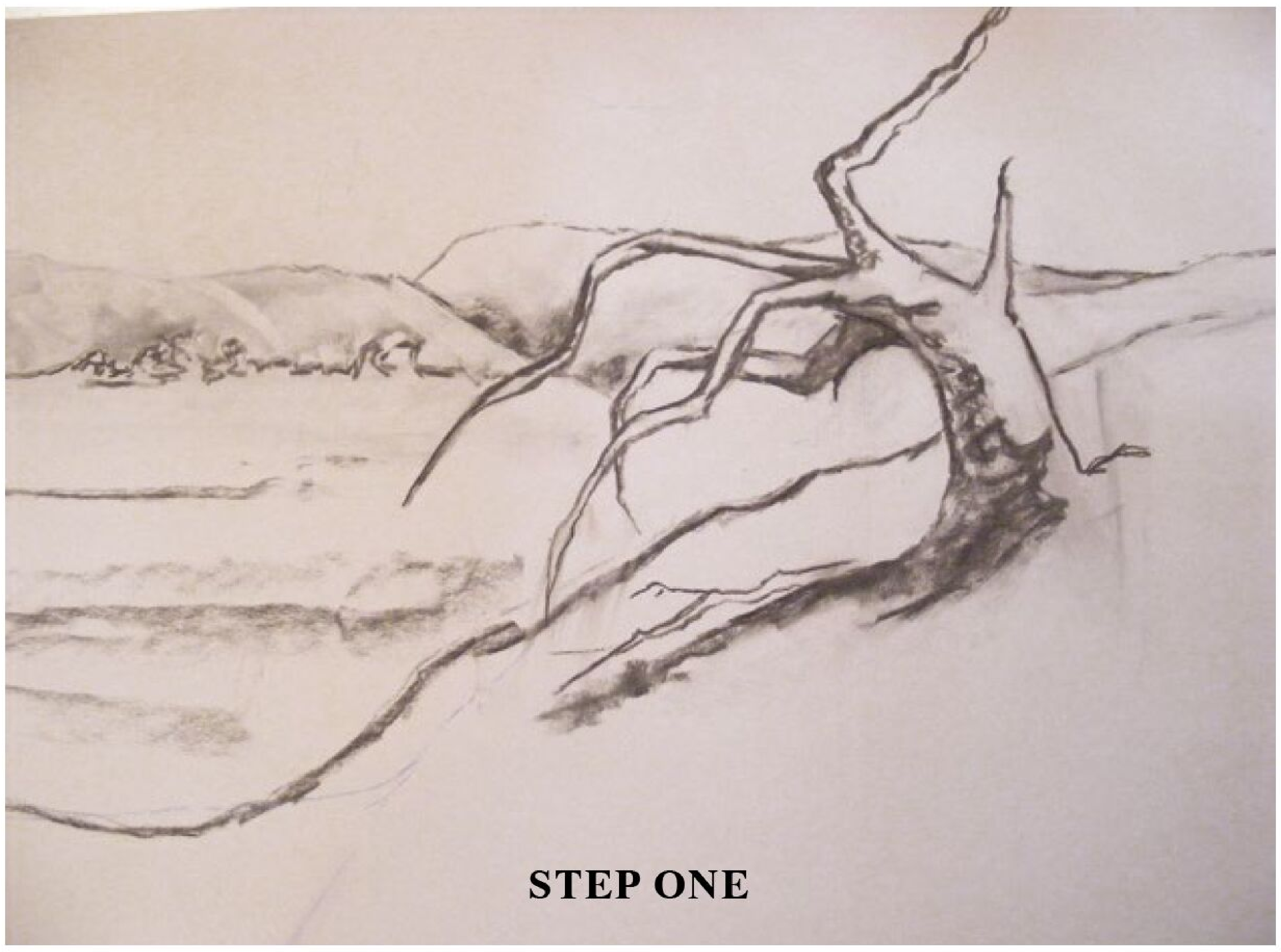
- Art Spectrum Colourfix Paper Beige 100 x 70cm
- Four values of Art Spectrum Flinders Blue Violet ranging from the darkest to the lightest
- Art Spectrum Jacaranda two values
- Two values of Art Spectrum Flinders Red Violet
- Art Spectrum Warm Grey
- Art Spectrum Aust. Leaf green, Grey green, Greenish Umber, Pthalo Green/blue
- Art Spectrum Pilbara Red three values
- Senneliers in lightest yellow, brick and turquoise
- Eraser
- 1 or 2 inch paint brush

STEP ONE

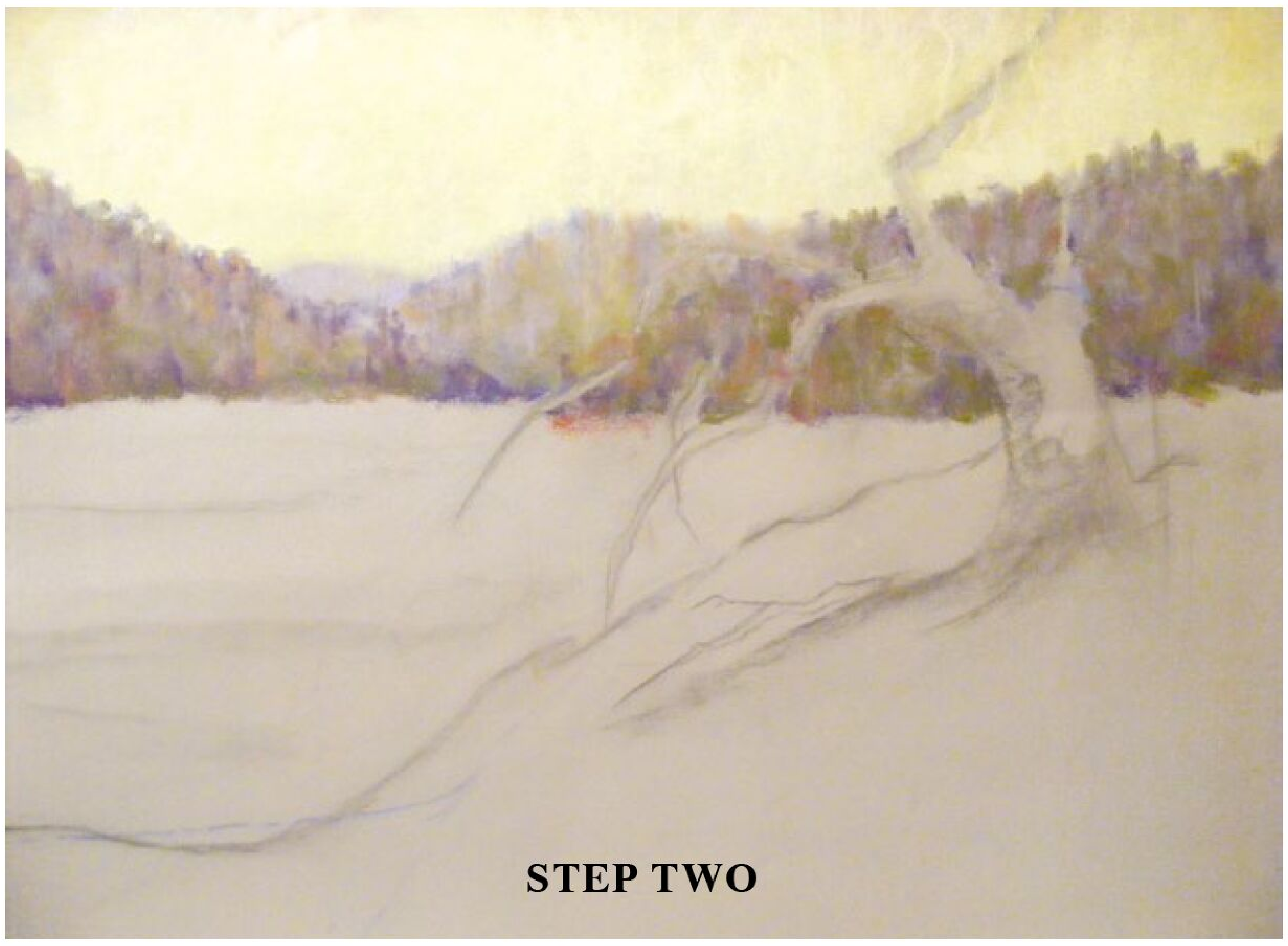
These sun bleached trees with their twisted shapes are irresistible to me, whilst some people find them spooky, if you look at them from a different point of view you will see the elegant shapes and gestures in their bare branches. I began this piece with a very basic charcoal sketch directly onto the paper. As I already had a clear idea of where I hoped this painting would end up, it was really just to get the size of different elements in relation to each other and give some idea of whether the composition/concept was sound. In this particular piece I am only using the reference photo as an idea, ie the dead tree, the slight rise in the foreground, the background hills etc.

STEP TWO

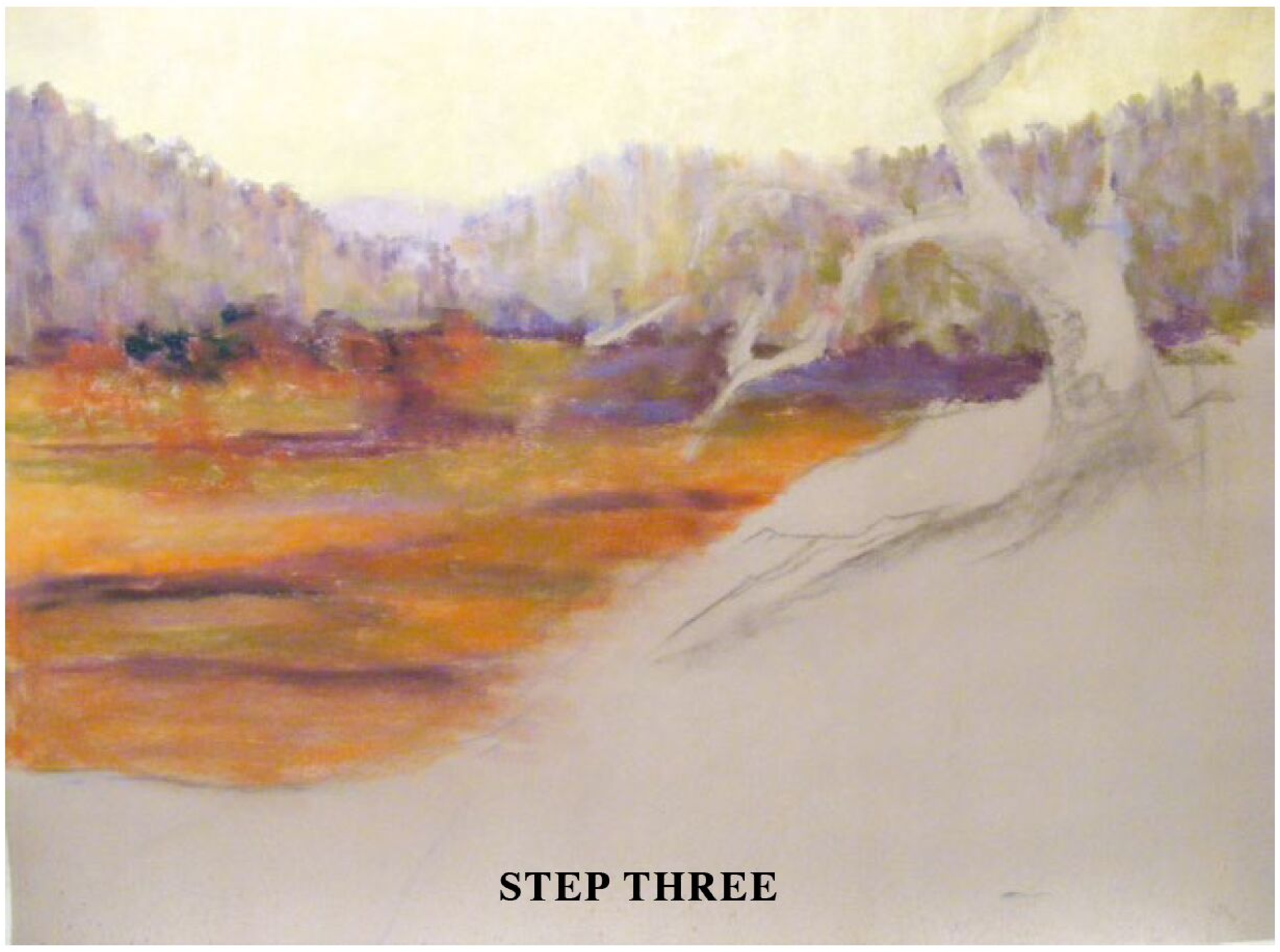
Next I lightly brush off the charcoal with a soft brush. If you do this carefully, it will leave a faint outline of your initial sketch. The sky was painted with peach, pale blue, pale pink and yellow, lightly layered and even more lightly blended. When blending I try to let the pastel sticks do the work rather than use my fingers as I find this keeps the colours clean and avoids muddiness from mixing the pastel particles into each other. Then I block in the hills and sky with a couple of different values each of green, violet and peach, keeping the deeper shades for the closer hills.



STEP ONE



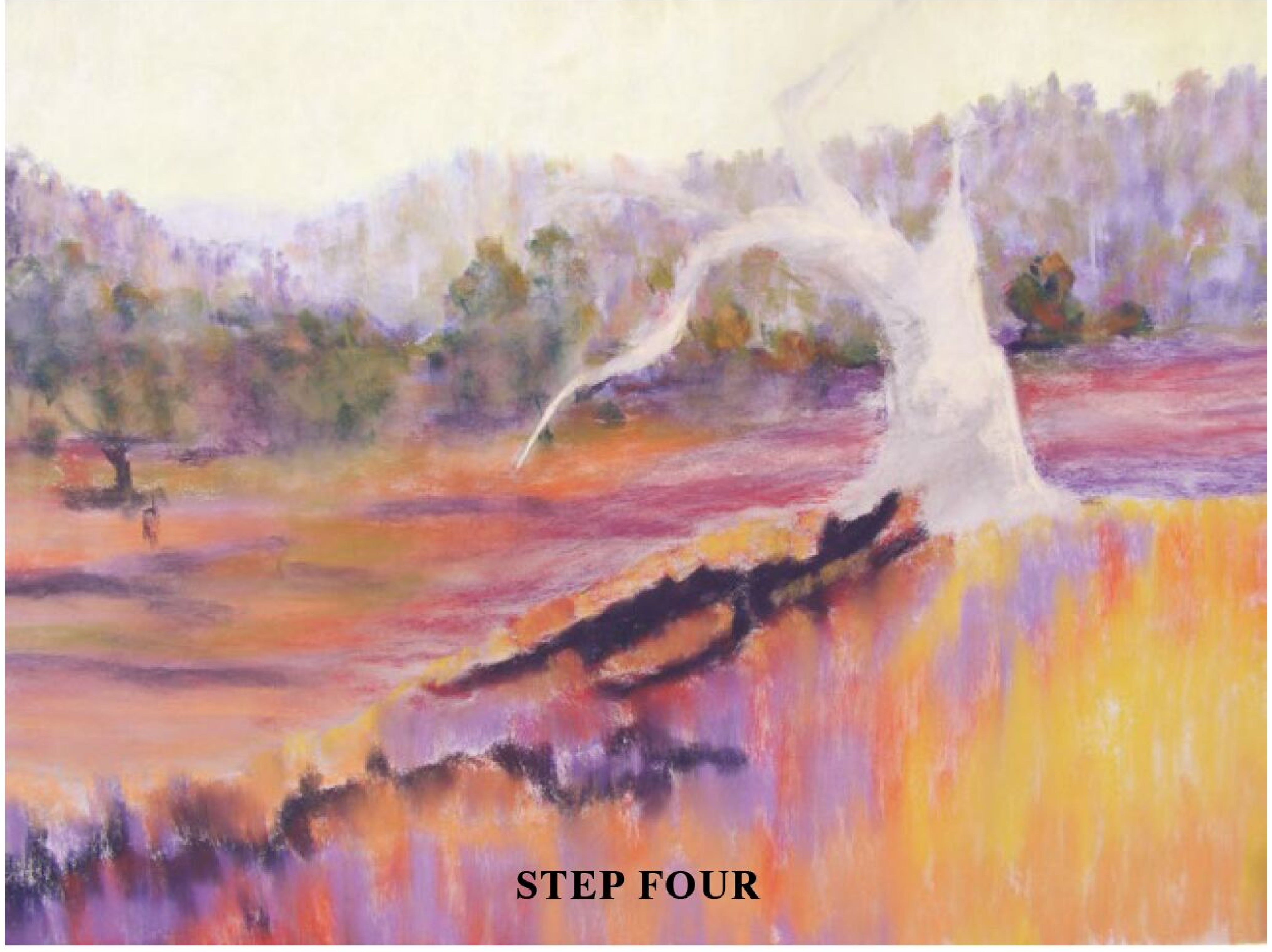
STEP TWO



STEP THREE

ARTIST'S HINTS AND TIPS

- Keep a thick piece of folded rag nearby so you can continually wipe your pastels and your hands clean to stop colours contaminating each other.
- Take your own photos to avoid any copyright issues.
- An ordinary lead pencil eraser works very well for taking off small mistakes.
- Don't be scared to experiment, try all the different surfaces and pastel brands that you can, you don't need to use large amounts and many papers can be washed off.
- Don't sacrifice a good piece by leaving in an element that you know doesn't work but took you lots of effort to add.
- Finding the right value and the right temperature is more important than finding the right colour.
- Try using watercolour, thinned oil paint or pastel wet with water and brush as an underpainting to get you started as it can help overcome that empty blank page and remind you of your original idea.
- Step back from your painting regularly so you don't get bogged down in meaningless details and lose the "big picture".
- View your finished work through a mirror and upside down. Let it sit out of sight for a day then put it somewhere you will see it by accident, this helps you spot any composition or colour problems.
- Stop work when you think you are ALMOST finished because you probably are.
- Ask for other peoples' opinions and don't sulk if you don't like it (and if you can do this you're a better person than me!)
- Check out as much work by other artists as you can and try their techniques, but if they don't work for you don't worry, there are no hard and fast rules.
- Don't rush to adopt any particular style, just find subject matter that inspires you and your own style will find you.



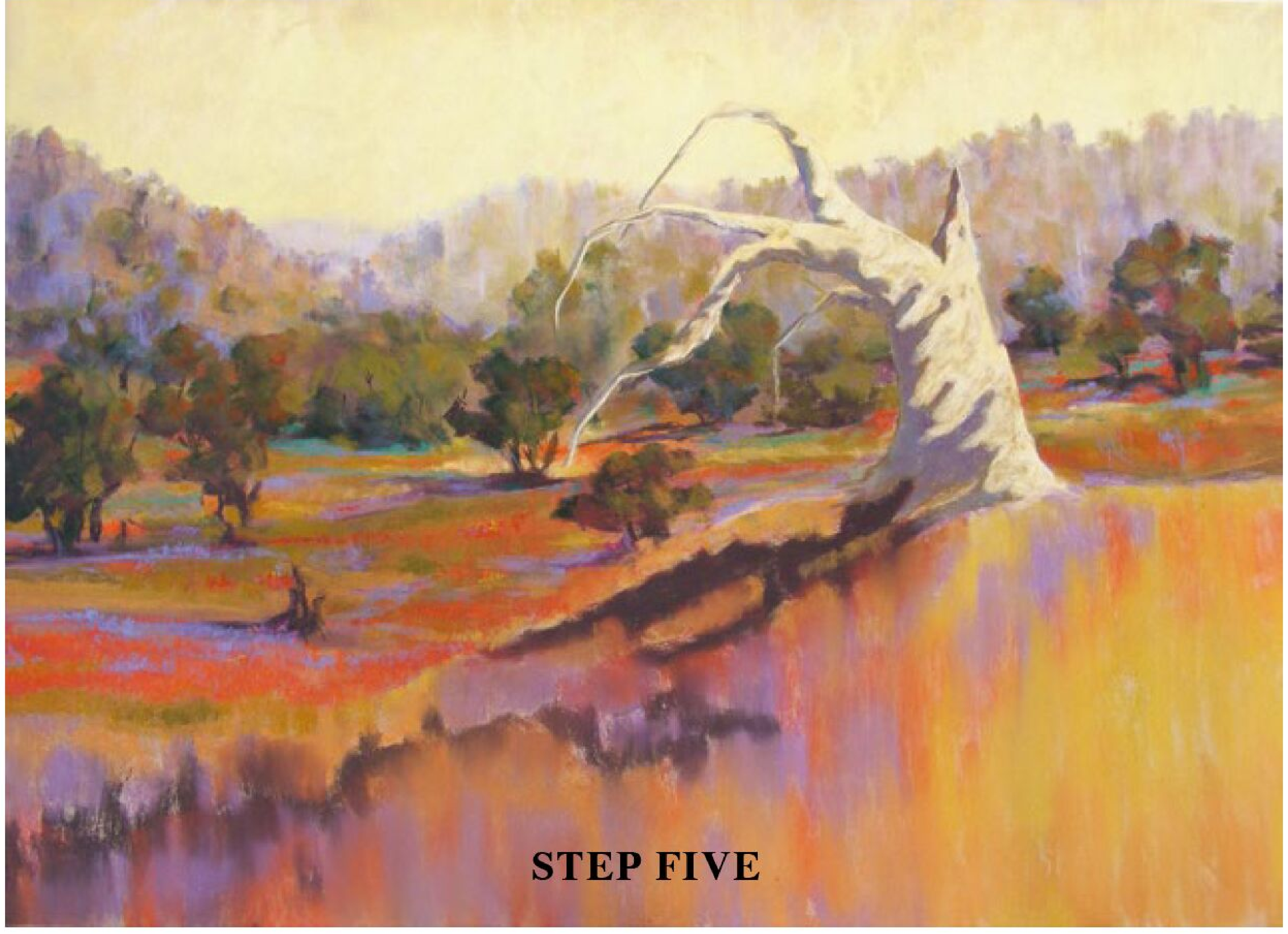
STEP FOUR

STEP THREE

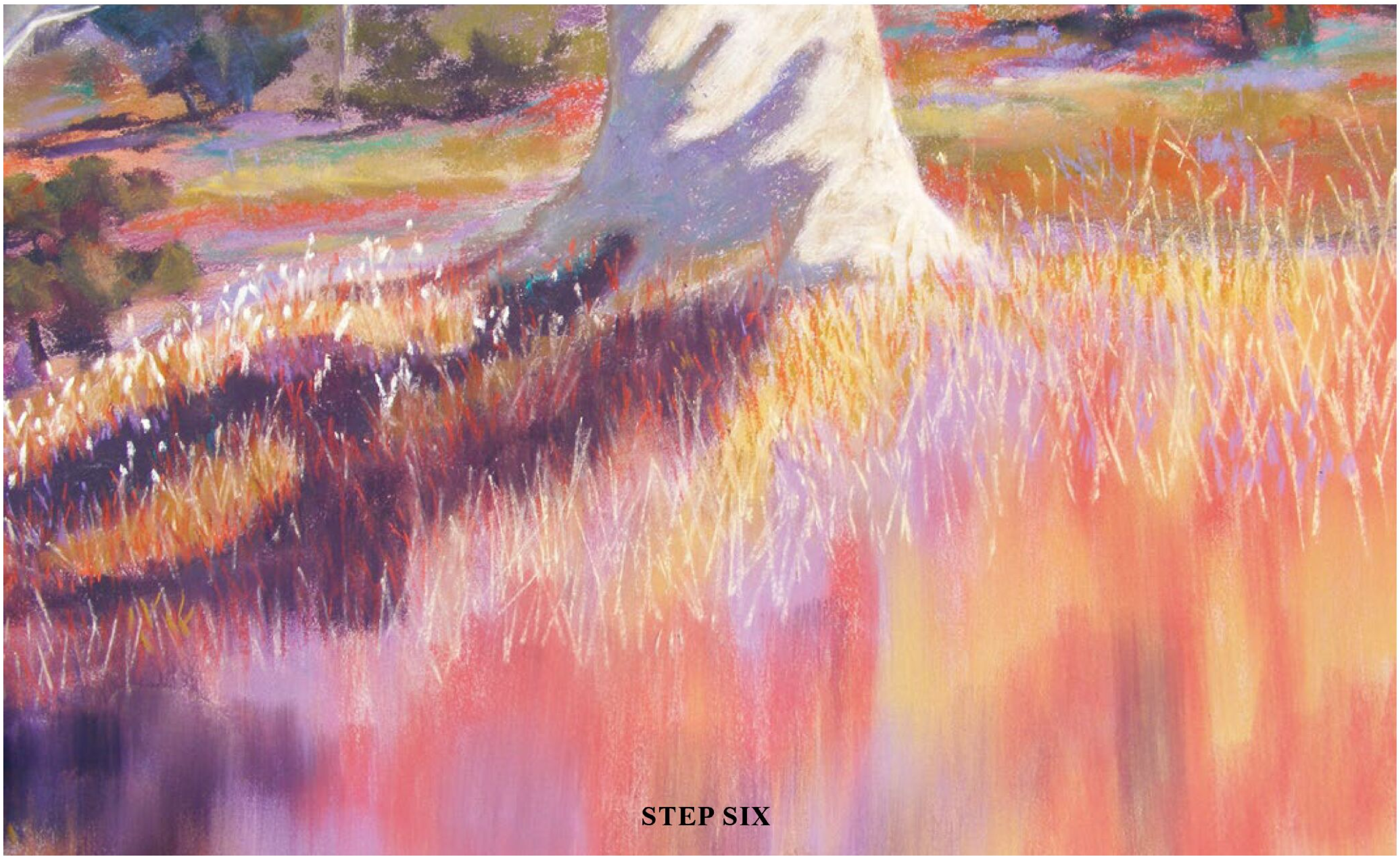
Once I am happy with the first layer on the hills, I add some middle ground. At this point I am still feeling my way with colours, if they are obviously wrong I brush them off and try again (sometimes this can produce some happy accidents). At this point it can sometimes look a bit of a mess but I try to keep in mind a clear idea of where I want to end up. I am usually able to tell whether it is working or not by stepping back often and just analysing the colours and temperatures to make sure that the perspective is still working and the colours are harmonious and pleasing together. In this particular case I have used some of my reds and warmer violets, as well as greenish umber.

STEP FOUR

Normally I work from top to bottom, left to right so I don't dirty finished parts of the piece with falling pastel dust and I don't smudge anything with my hand. At this stage I have established the foreground base colours I want to use and suggested some trees along the bottom of the hills - these



STEP FIVE



STEP SIX

were an afterthought as it looked a bit empty... I also brushed off a bit of the colour in the mid ground as it looked a little too red. Don't be afraid to change parts of your composition if you find it lacks impact or is distracting from your focal point. I try to match my strokes to the direction of the land so the topography reads better. At this point in the piece it is hard to describe my colour choices as I am just trying to follow my instincts to describe the way that I see this landscape. Sometimes when I get to this point in a painting I start to doubt myself and it can be tempting to try to tone things down but then I remind myself that there is still a long way to go and besides, I like lots of colour.

STEP FIVE

Okay, back to the top of the picture and working my way down, this is where it starts to get fun. I avoid the foreground at this stage as I still haven't resolved it in my head yet. This is when I really add some colour and some form to the hills and trees and the focal point. I add some blues and greys to the shadows on the dead tree and very lightly scuff some raw umber in it lightest value over the sunlit side. Then I soften the farthest hills by dragging some sky colour down over them. I try to be adventurous in the middle ground and add unexpected colours like turquoise blue, orange and violet to the shadows; they can always be erased if they look strange. When I paint foliage I like to use some warm colours such as Burnt Sienna or Pilbara Red under the greens. If you use a light touch you will still see these colours peeking through, also I like to use warmer greens, tending towards yellow, for foliage when you want to capture afternoon or evening light. You might also notice the dead tree changing shape; it evolves all the way through this piece mostly due to outside input!

STEP SIX

I start adding the grasses to the foreground, using the side of the pastel, I tap it onto the paper in random directions. I try to add some vibration to the grass by using orange over violet, yellow over blue, violet over orange etc. It is also important to keep in mind where the shadows are and use cooler, darker values in and around them. Using my softest pastels I add little dots for highlights above the grass to describe where the sun is hitting the hill. This is also when I add a few more colours into the shadows on the tree and some peach to the sunlit side where the yellow light of afternoon/evening is catching it. I change the shape of the tree for the last time.

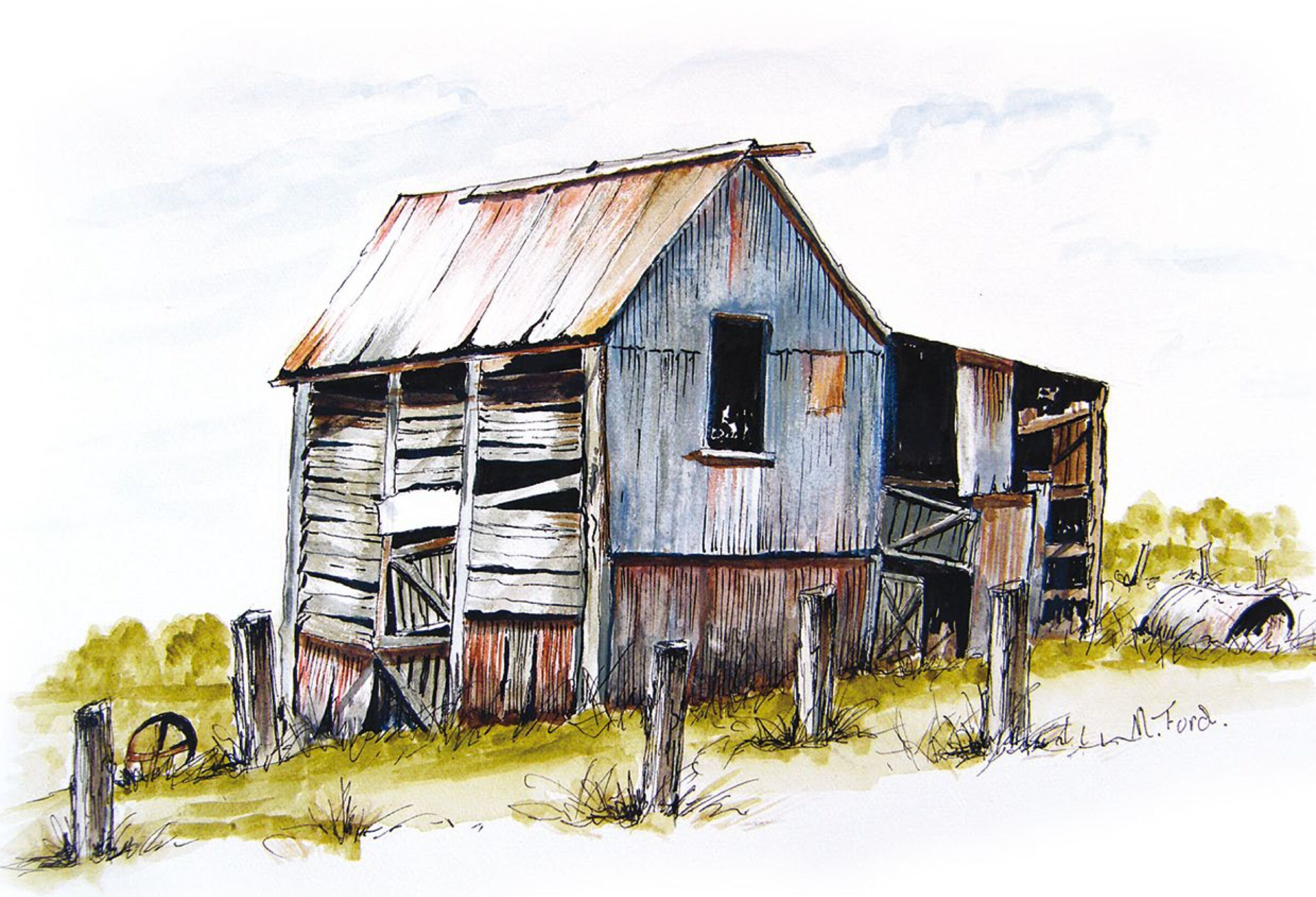
FINAL STEP

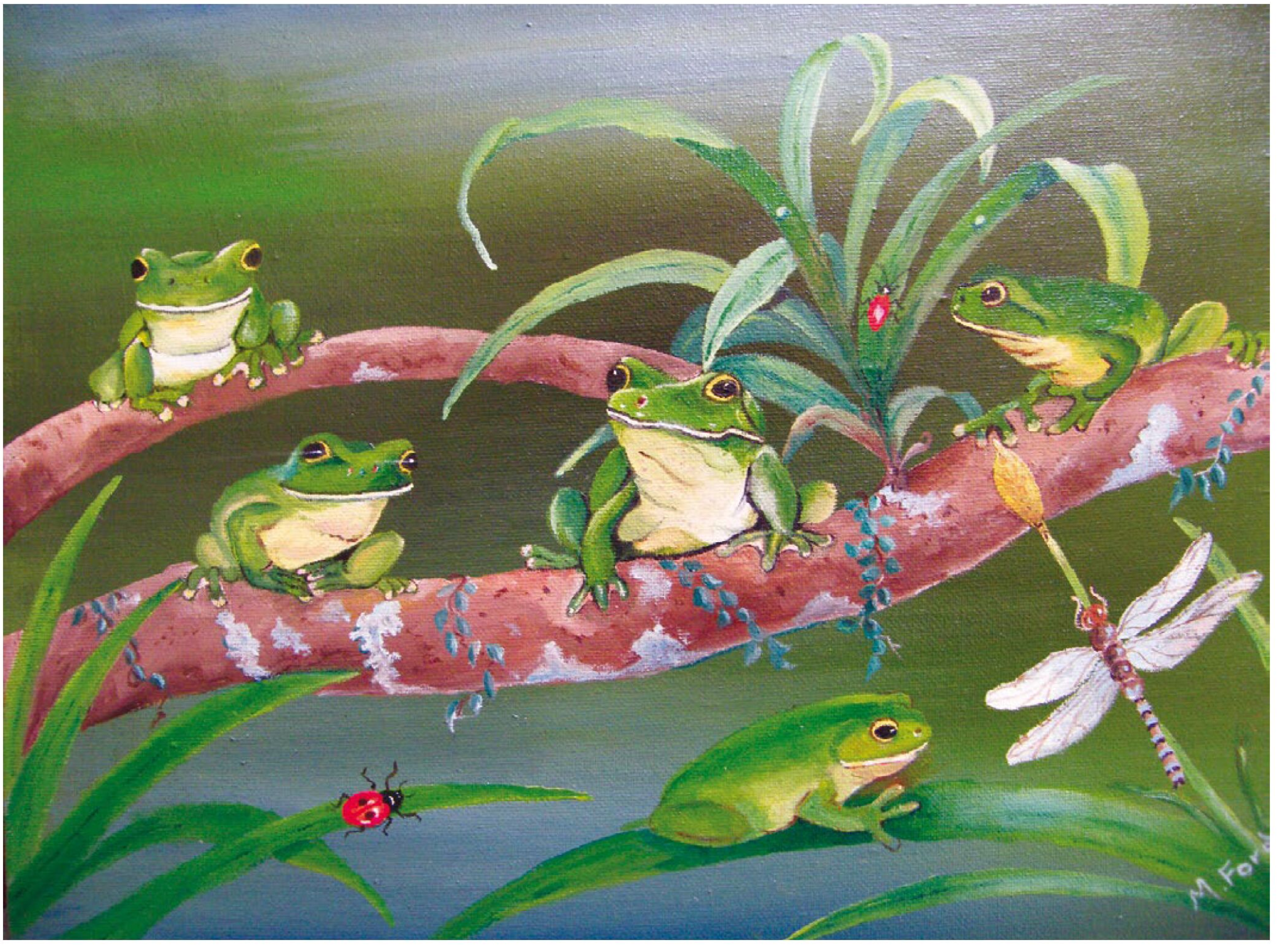
I step back a few metres and look at the piece from every angle. At this point, I decided to make a few of the grasses a bit longer as they seemed a bit uniform. I tidy up any little smudges and rough edges, sign and burnish. Burnishing means laying some glassine paper over the finished piece and rubbing your fist firmly over the painting from top to bottom. Do this on a firm, flat surface (I use our pool table!). I do this instead of using fixative to push any loose pastel into the tooth of the paper. I avoid using fixative as I think it dulls the sparkle that makes pastel special. ■

Mary Ford

My Story

Always interested in pencils and paints, Mary's art career really took off once she had the time to devote to her beloved craft.

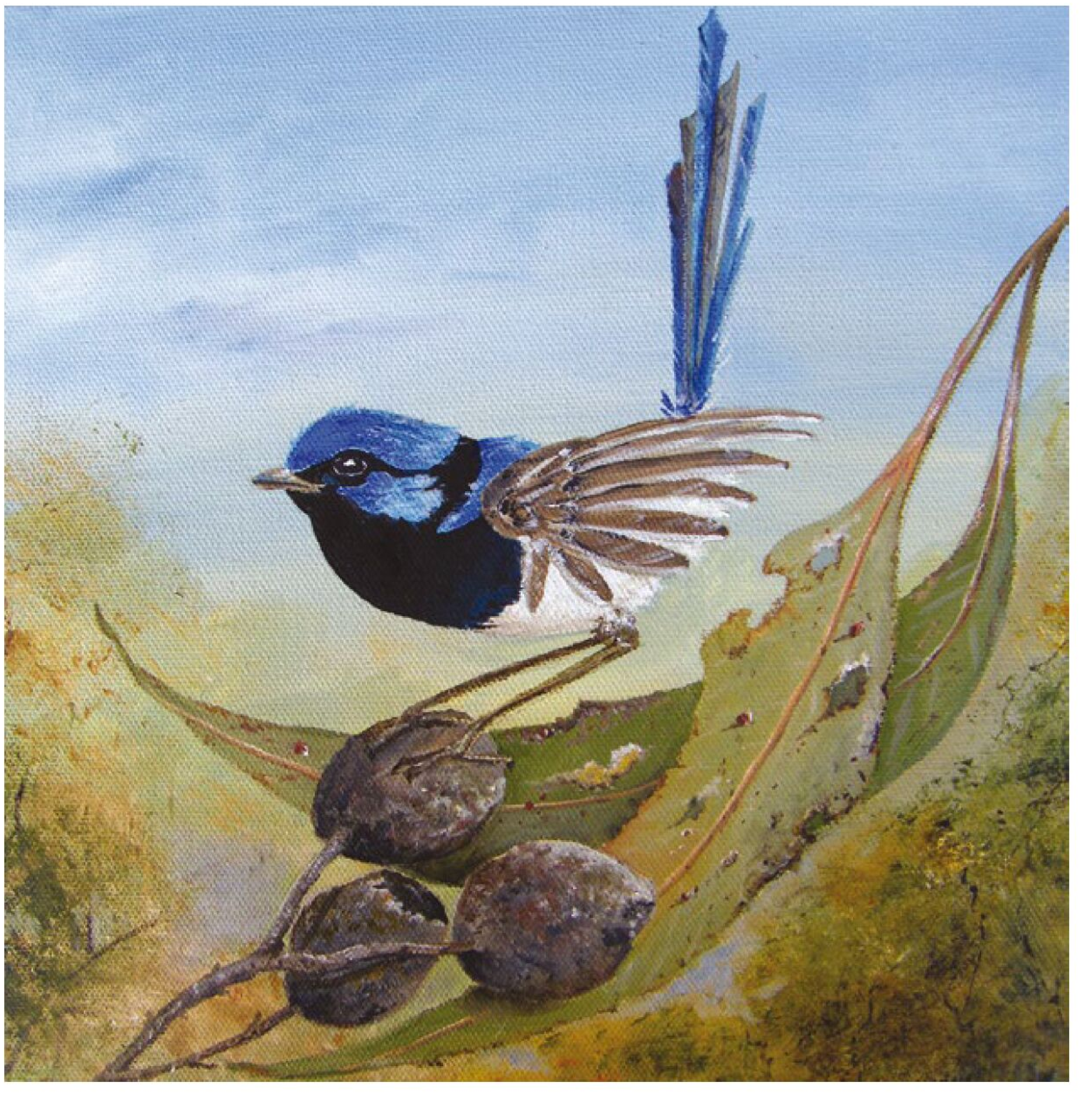


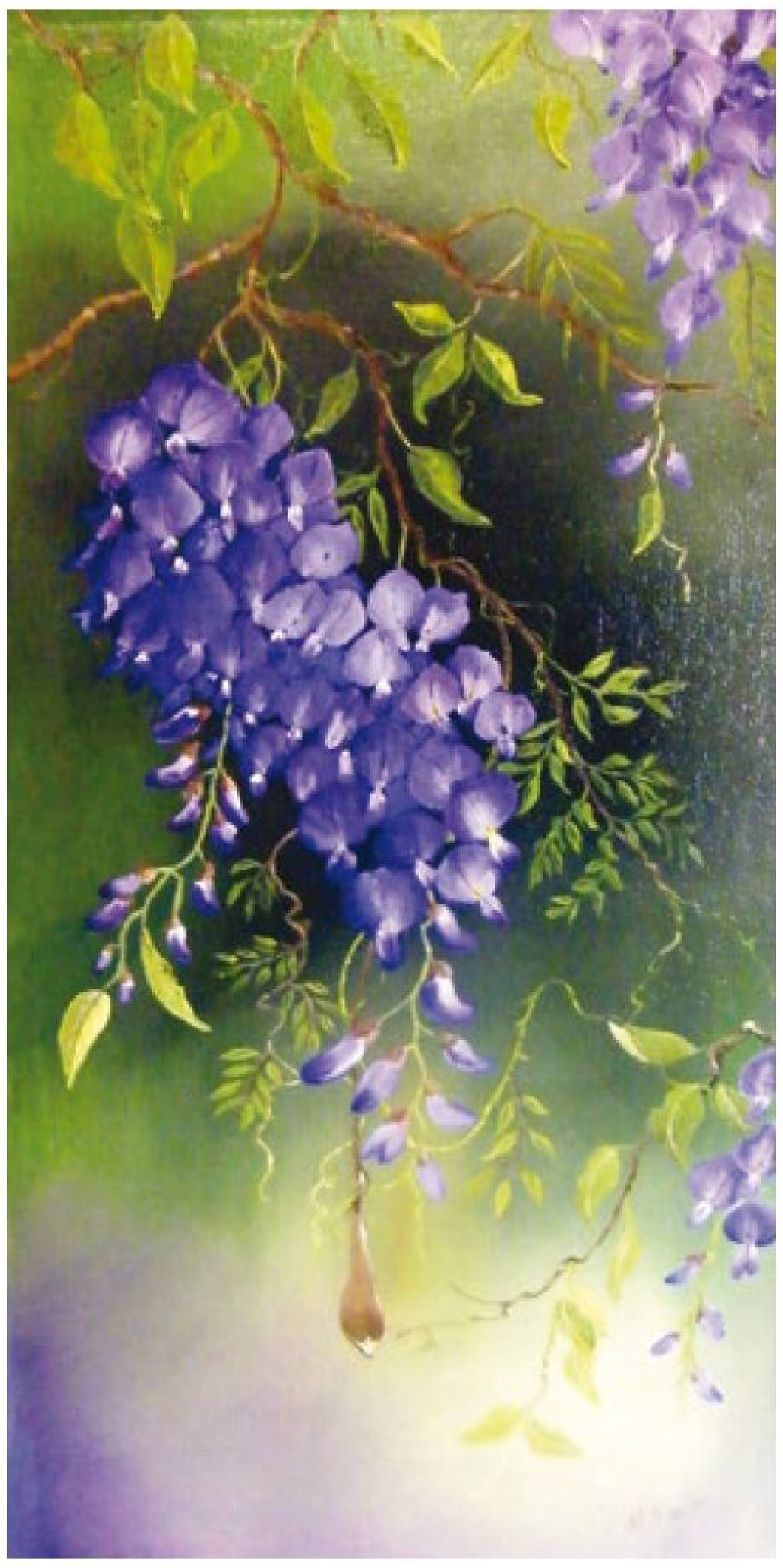


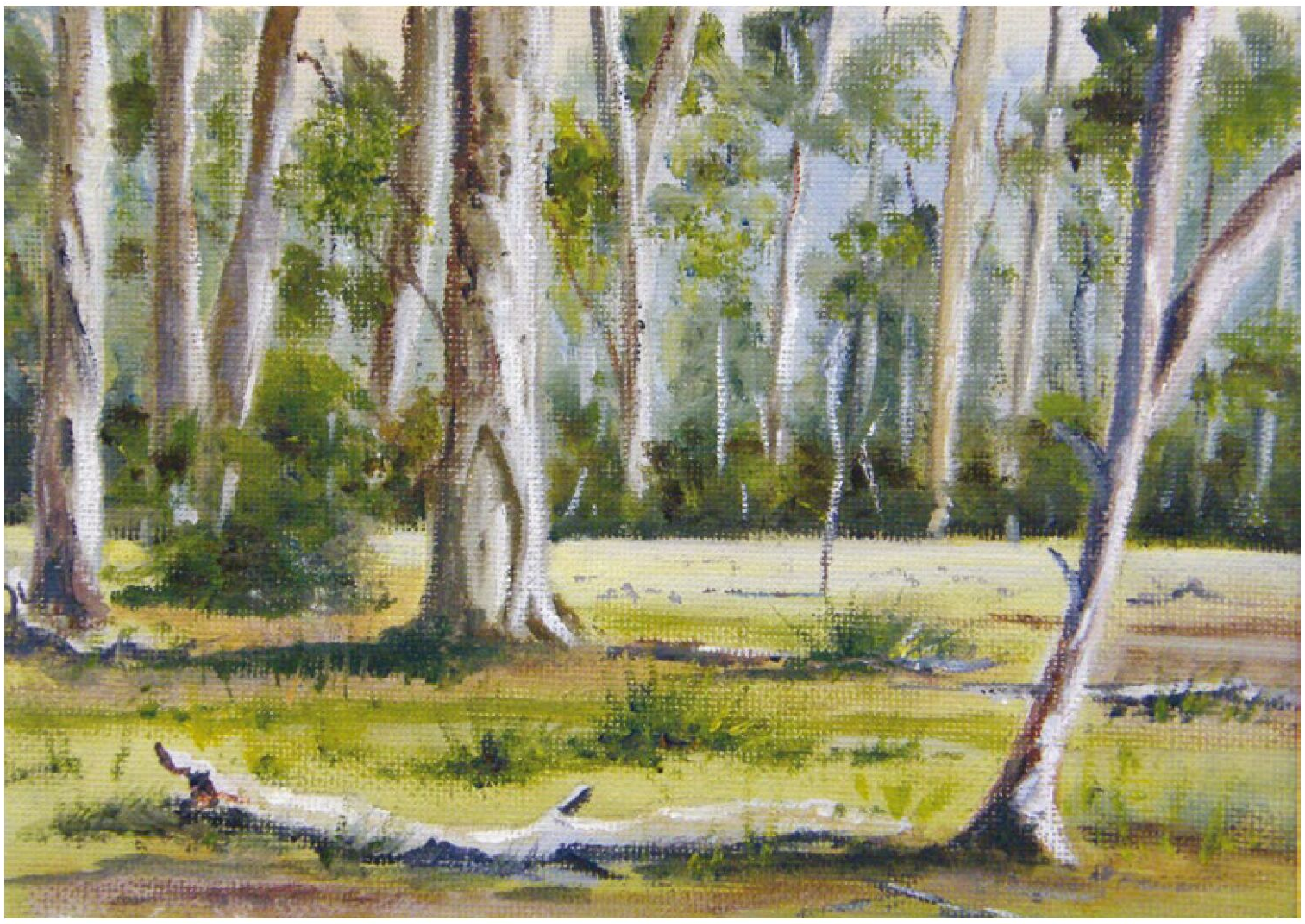
I live in a small village called Darby's Falls, twenty two kilometres outside Cowra in the Central Tablelands of NSW. My grandfather and his brother established the village in about 1900 and members of the family have lived here ever since.

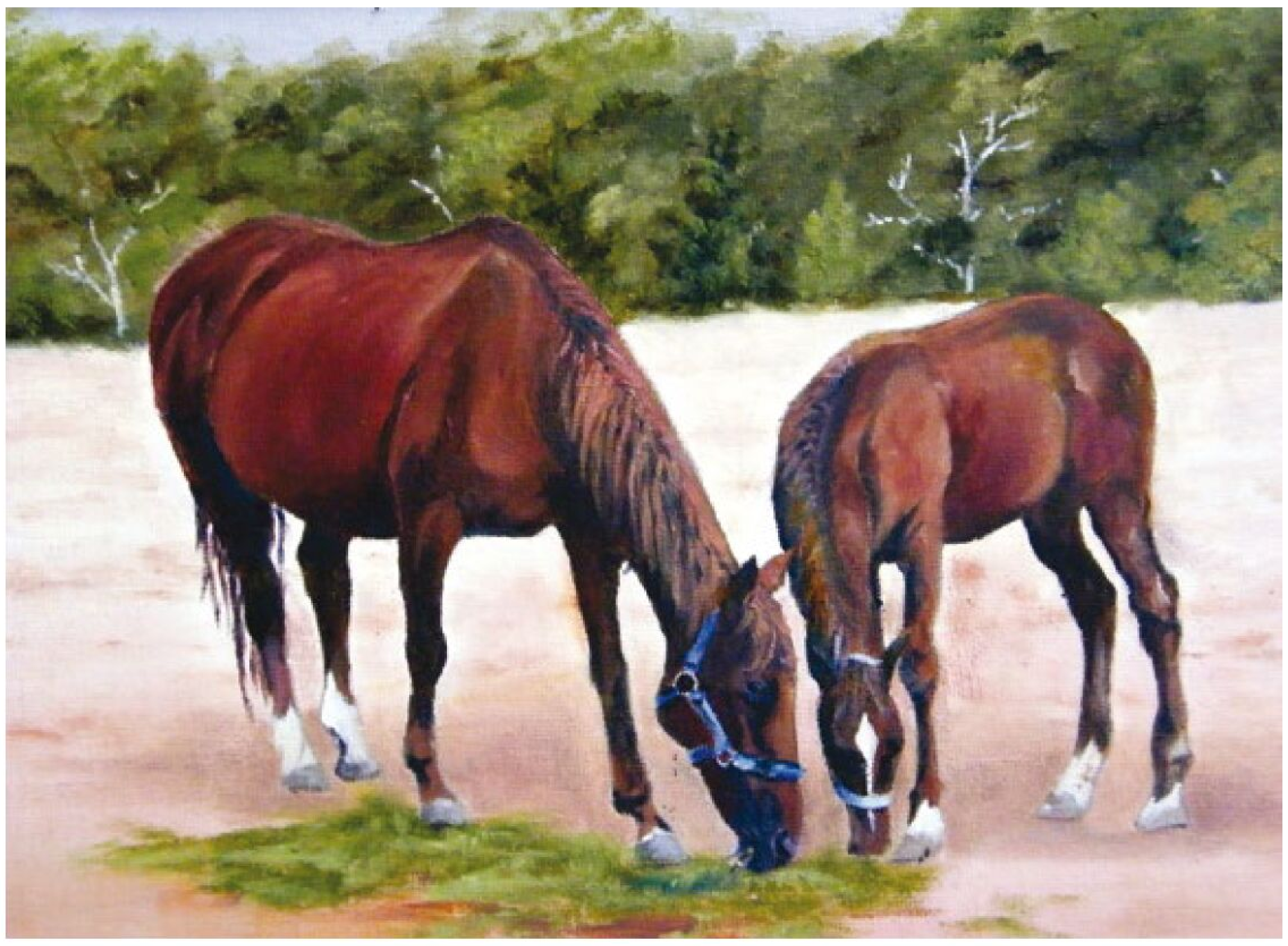
I was born here but on leaving school, I moved to Sydney to take up a teaching career which I continued for the next 44 years, both in Sydney and Brisbane. Finally I returned to take up a teaching position at St Raphael's school in Cowra. In 2002 I retired from teaching and it was really only then that I had time to concentrate on my art.

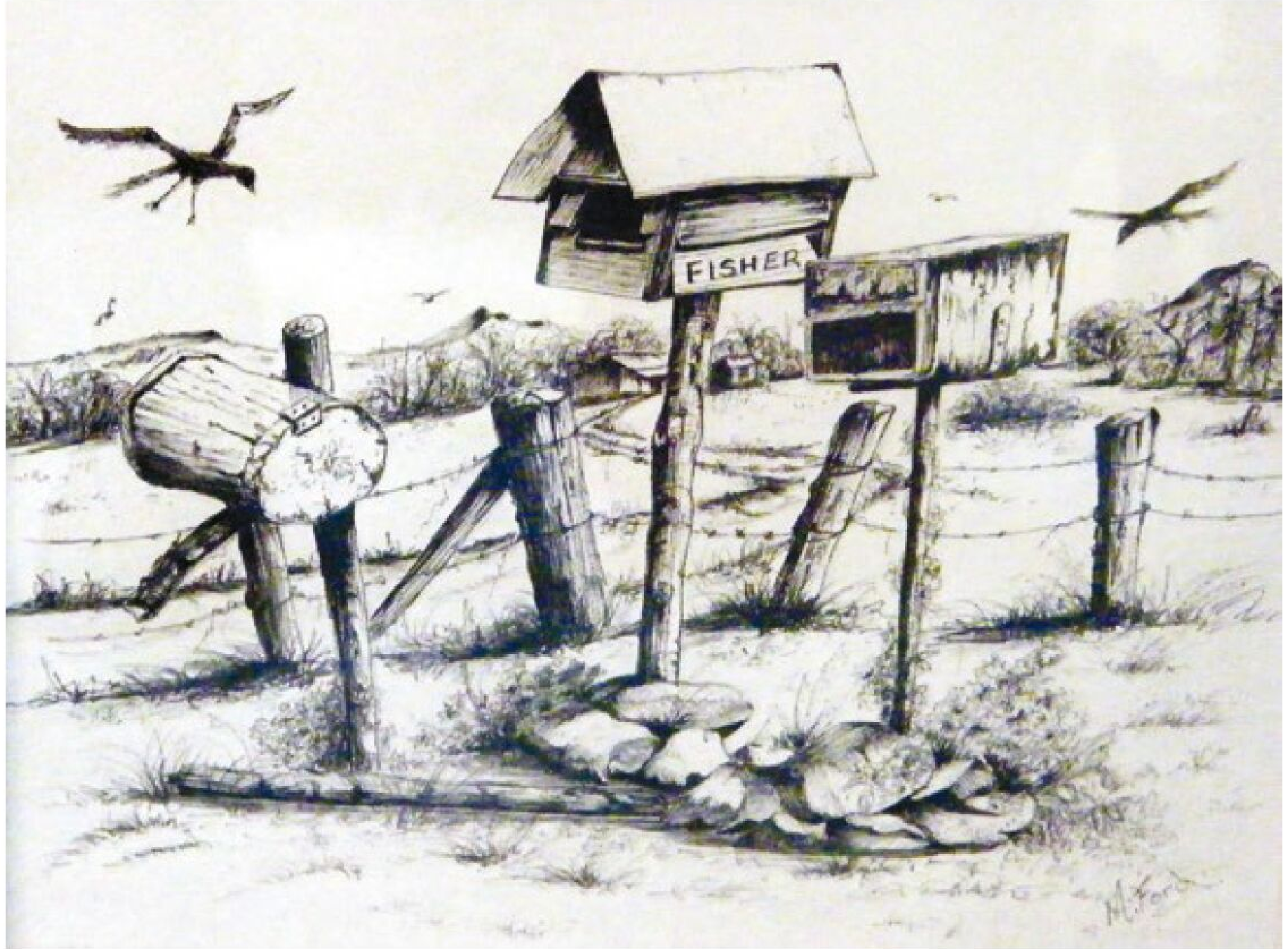
My interest in drawing and painting began long before 2002. As children, my sister and I spent many hours entertaining ourselves with pencils and paints when we weren't outside roaming the hills in front of and behind











the village. Perhaps it was this time spent roaming the bush that inspired my love of the country and resulted in my paintings usually being of birds, animals and country scenes.

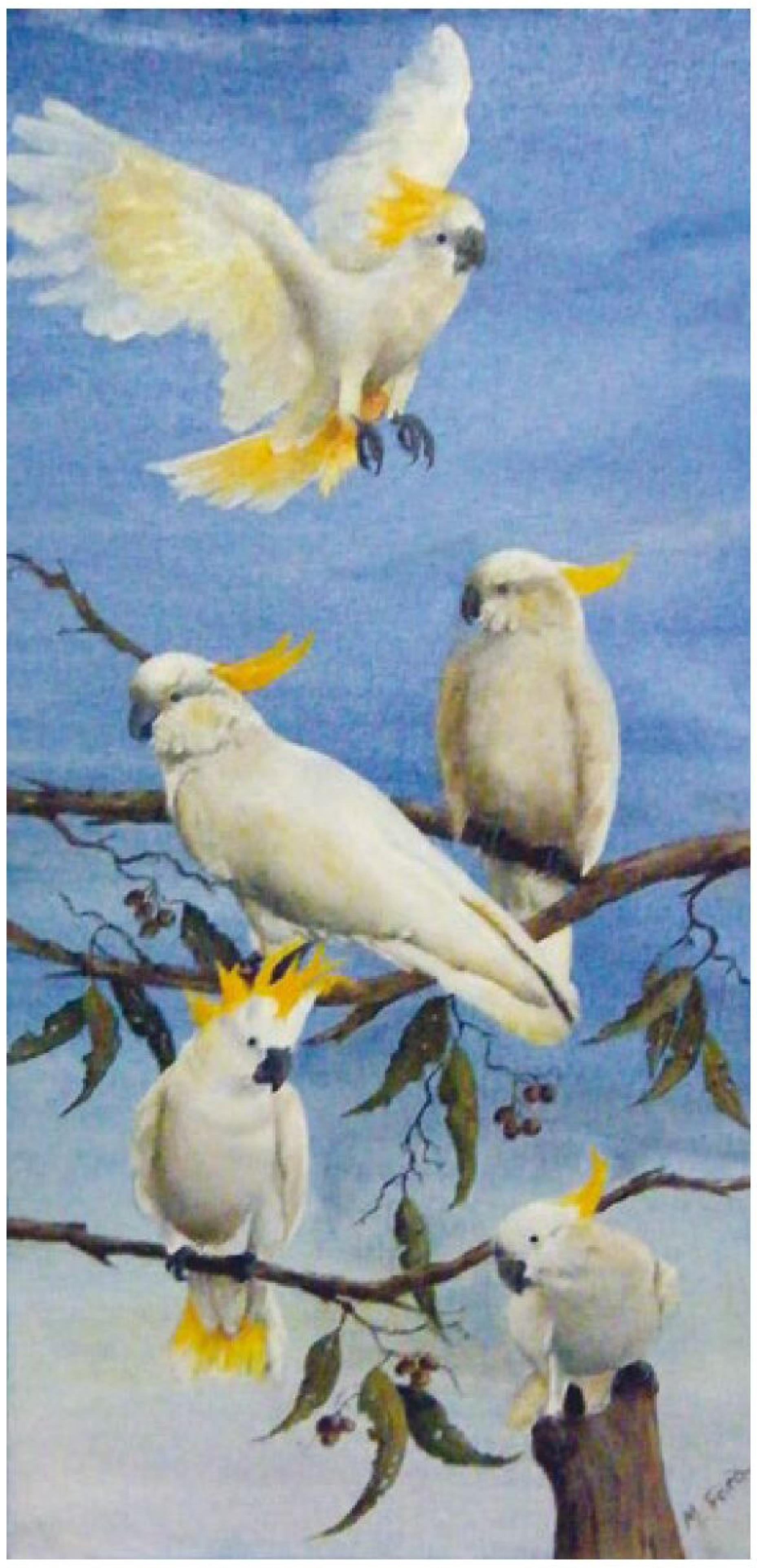
I am a self taught artist but over the years I have been fortunate enough to have taken part in various workshops with artists from whom I have learnt a great deal and received much encouragement. One of these local artists was Val Ward who lived in Cowra. I spent many Sunday afternoons painting under her very capable guidance.

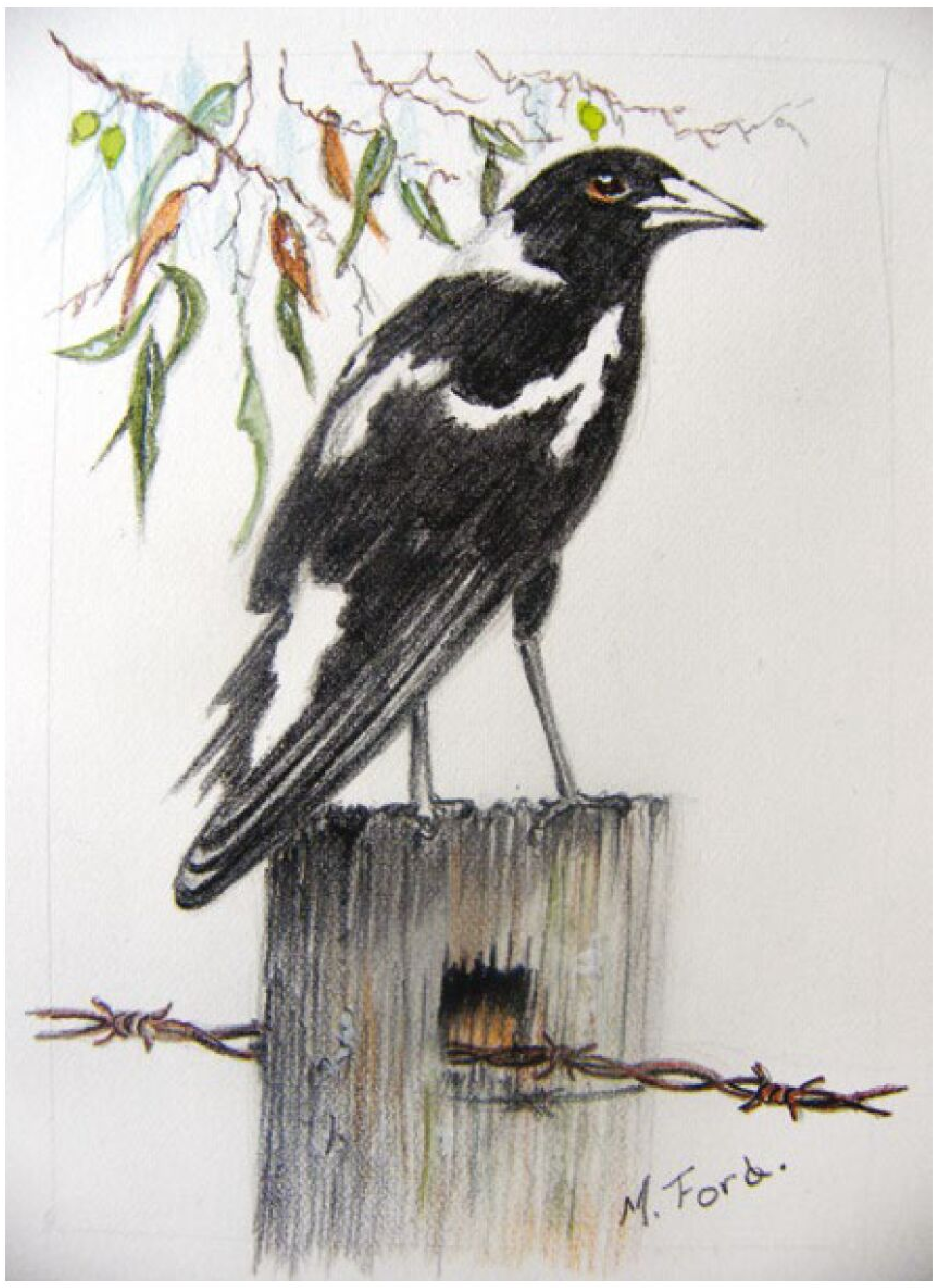
For the past four years I have spent a week in July at the Winter School of Art at Charles Sturt University, Bathurst. Together with about 200 other students and 20 tutors we spend a wonderful inspiring week totally dedicated to various aspects of art. I have learnt much from watching these very talented artists at work and taking on board their hints and positive criticisms.

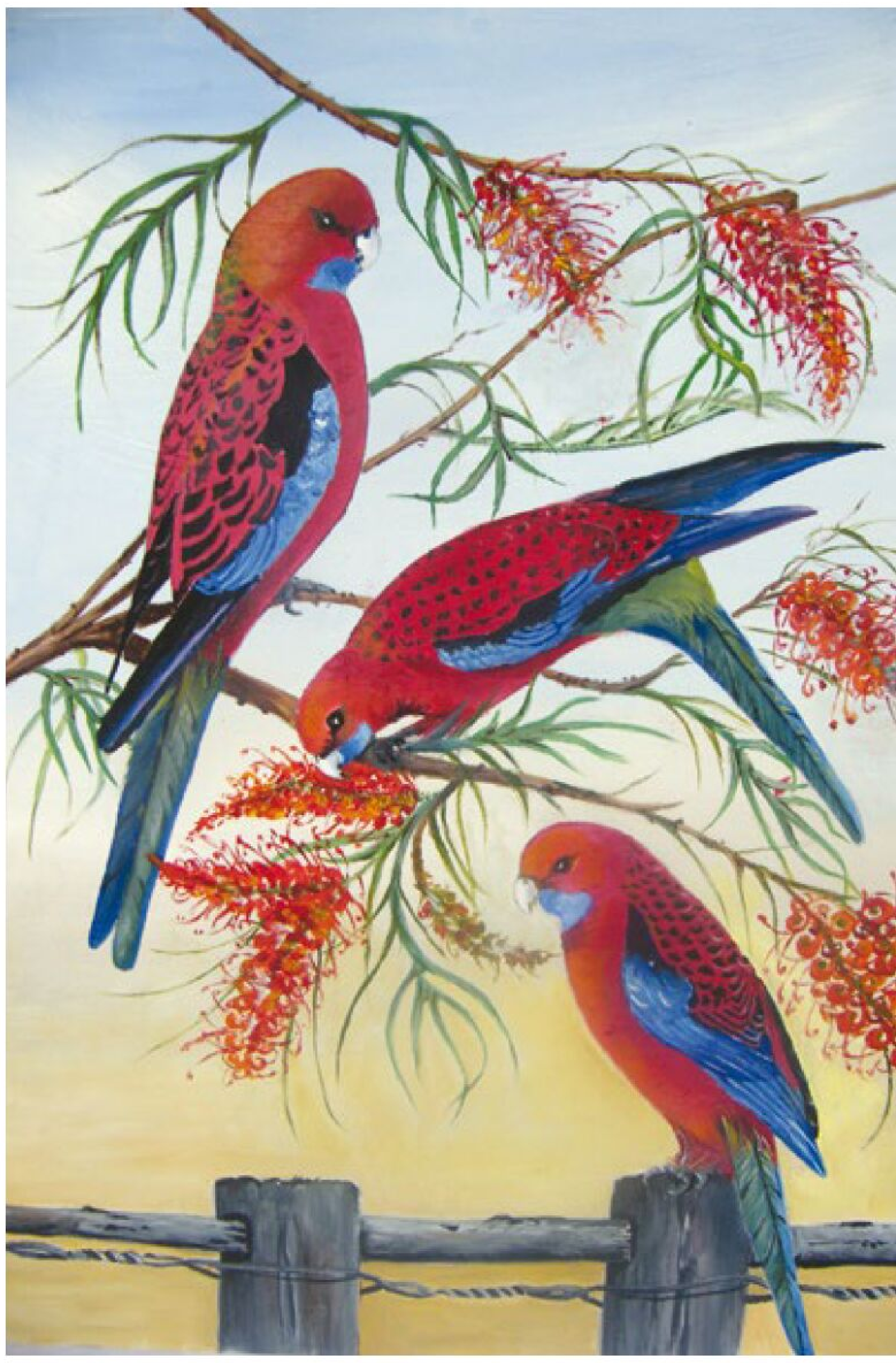
We are fortunate here in having three galleries close by that hold regular exhibitions for local artists. I have managed to sell a number of my paintings through these exhibitions as well as doing commissioned work for friends and others who have seen my work and liked what they saw!

I entered a pen and ink work in the “Black & White” art section of the 2011 Cowra show and was very pleased to receive a first prize.

Recently the Cowra Art Gallery held its Lachlan Valley Biennial Art Awards. One of





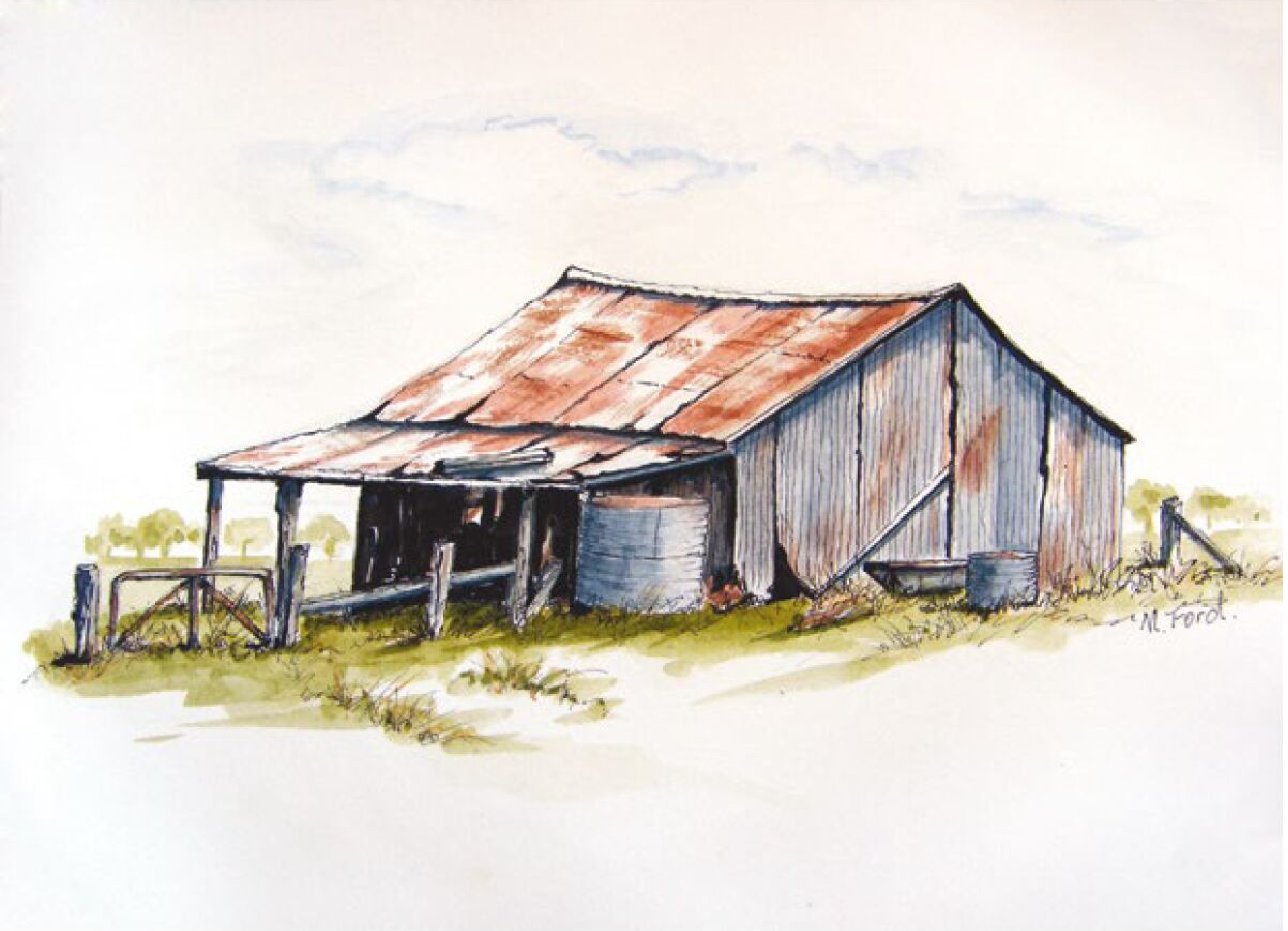


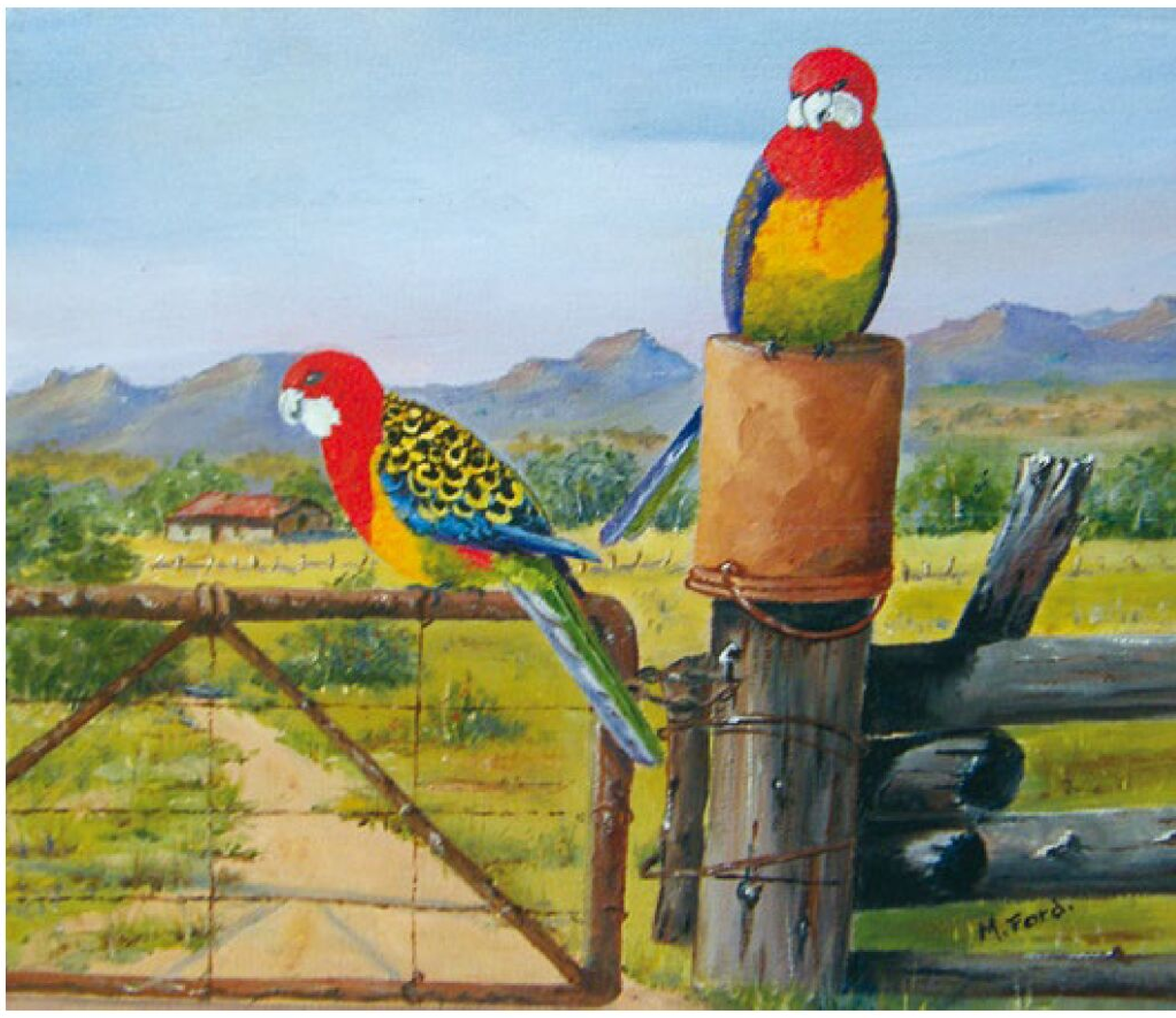
the sections was for "works on paper" and of the 33 entrants I was fortunate enough to receive a 'Highly Commended' for my graphite work "The Rose". The judge was Rowen Matthews, a well-known artist and art education from Blackheath.

My favourite medium is oils but I also enjoy working in pen and ink, graphite and watercolour. I use a variety of brushes but I find that for most of my work in paint I need small brushes to develop the very fine details my subjects require.

The bird life around the village is prolific – wrens, finches, parrots, magpies, kookaburras, honeyeaters, galahs, cockatoos – all make wonderful subjects for my paintings. My digital camera is essential in capturing these images as birds are not in the habit of sitting still for long!

After living for many years teaching in schools in the city suburbs, I really appreciate life in the country. The peace of the bush has inspired not only my painting but also my poetry. I've recently had a book on my poems and paintings published and many of these have been sold. What a thrill it was to receive my first copy and see my work in print. ■



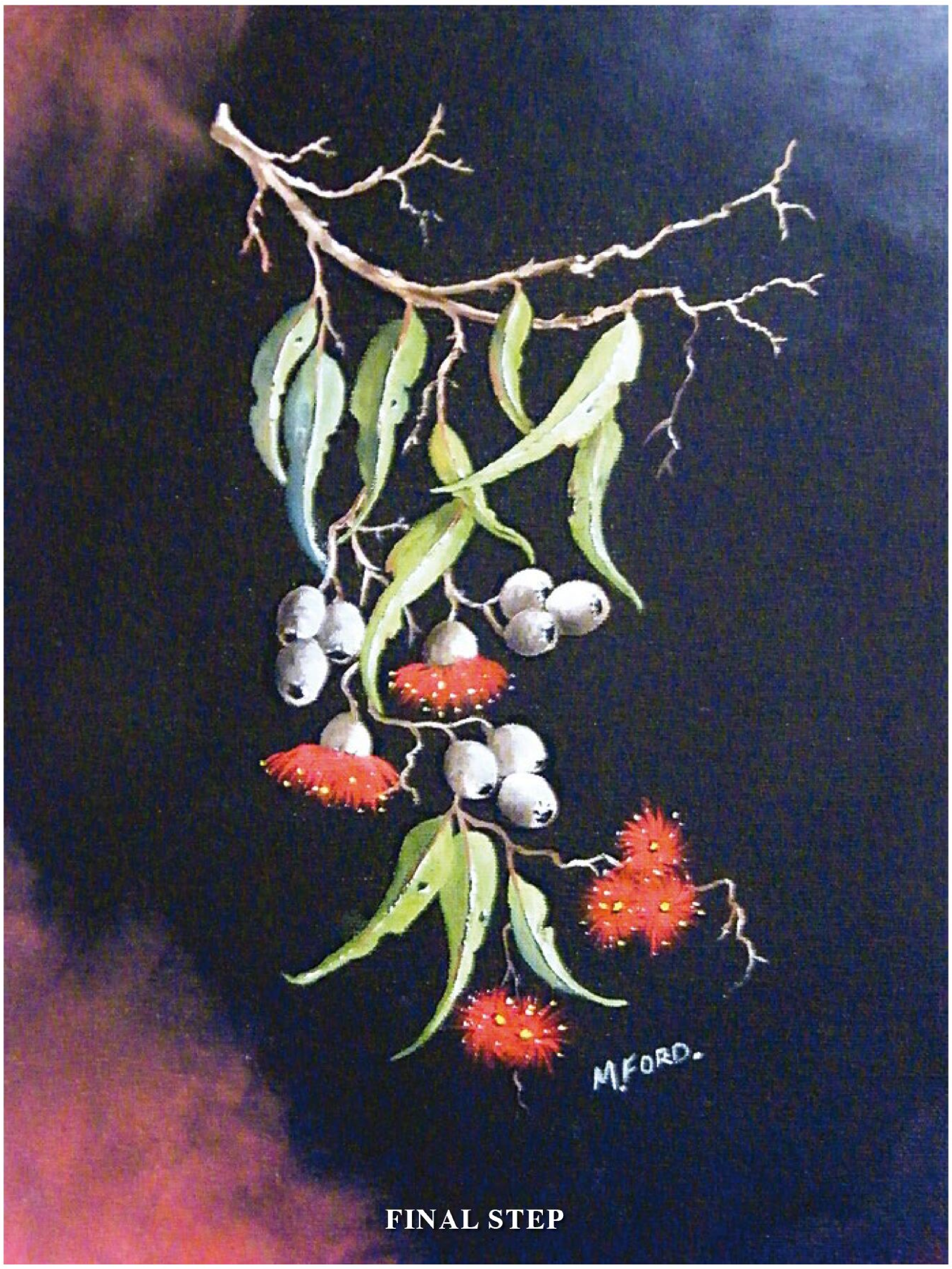


Acrylics

Natural Beauty

By Mary Ford

Capturing the essence of Mother Nature



FINAL STEP

STEP ONE

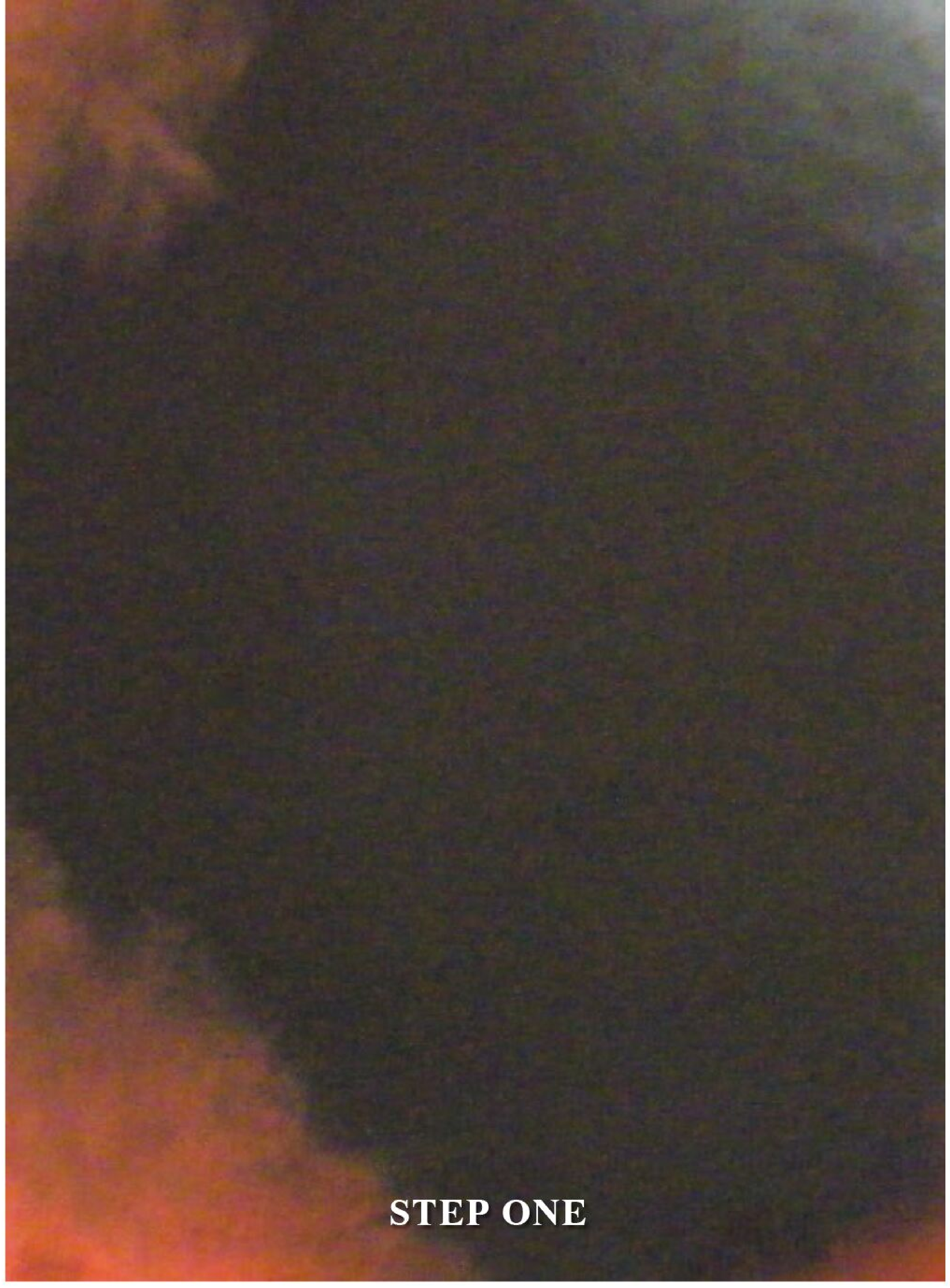
I cover the canvas board with black gesso, using the flat Taklon 1 inch brush. This dries fairly quickly. I then begin to lay in the colours in the corners and fanned these out using the bristle fan brush.

STEP TWO

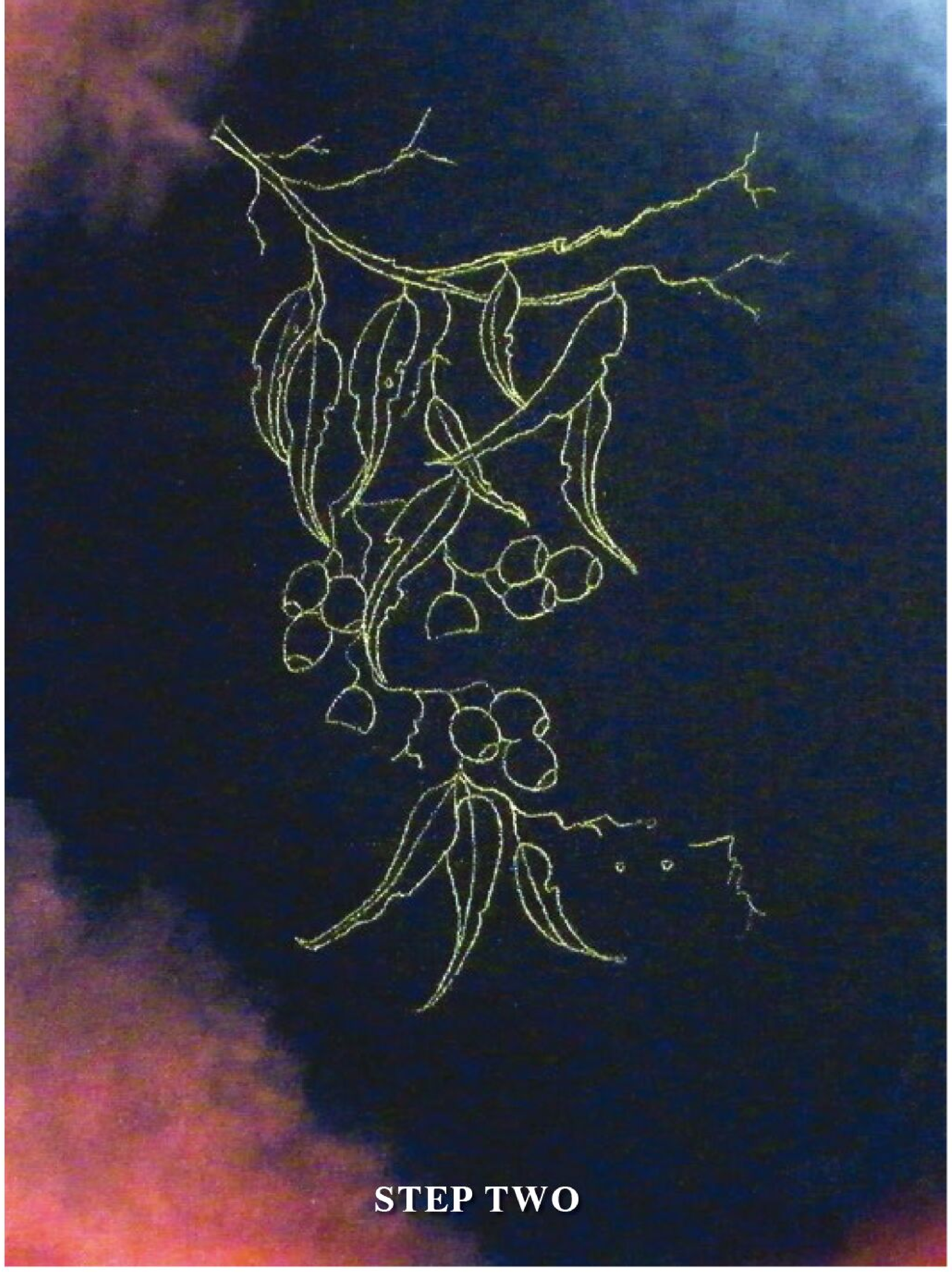
I always draw the design on paper the same size as the canvas. This makes sure that I'm happy with the design before putting it onto the canvas.

MATERIALS

- Canvas board 18 x 38cm
- Black gesso
- Oil paints – Titanium white, Cadmium red, Ultramarine blue, Vandyke brown, Brown pink, Olive green, Cobalt blue, Australian leaf green, Yellow ochre, Cadmium yellow deep hue.
- Brushes – Art spectrum Taklon 1", golden Taklon No 8, Bristle fan No 4, Francheville pure red sable No 00, Art spectrum No 4, Art basics Golden Taklon wash 1/8
- Liquin – as medium
- Turps – for cleaning



STEP ONE



STEP TWO

Using transfer paper I then draw over the design on the black background.

STEP THREE

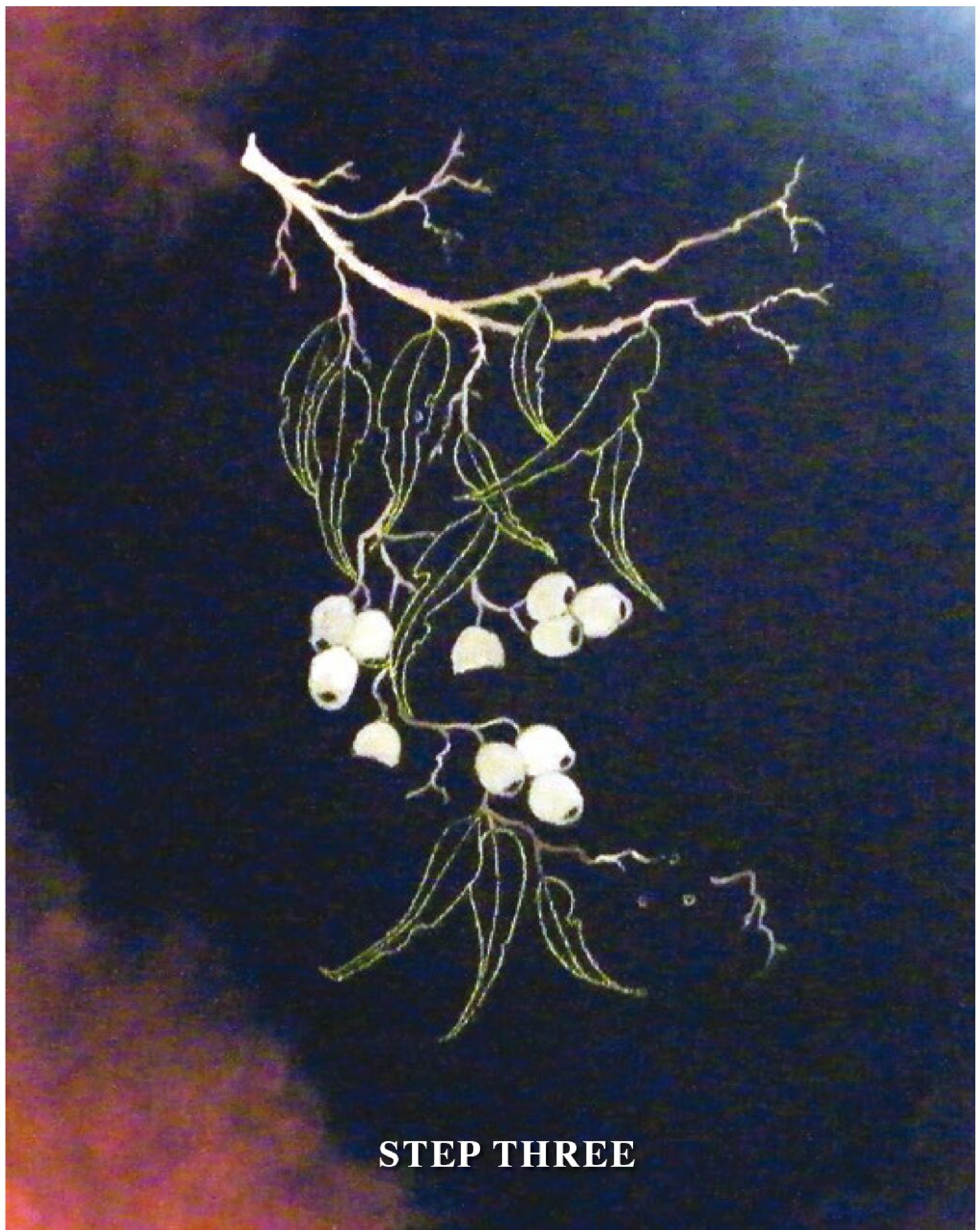
Using Vandyke brown, white and a touch of brown pink, I paint in the branches and the base coat of the gum nuts.

STEP FOUR

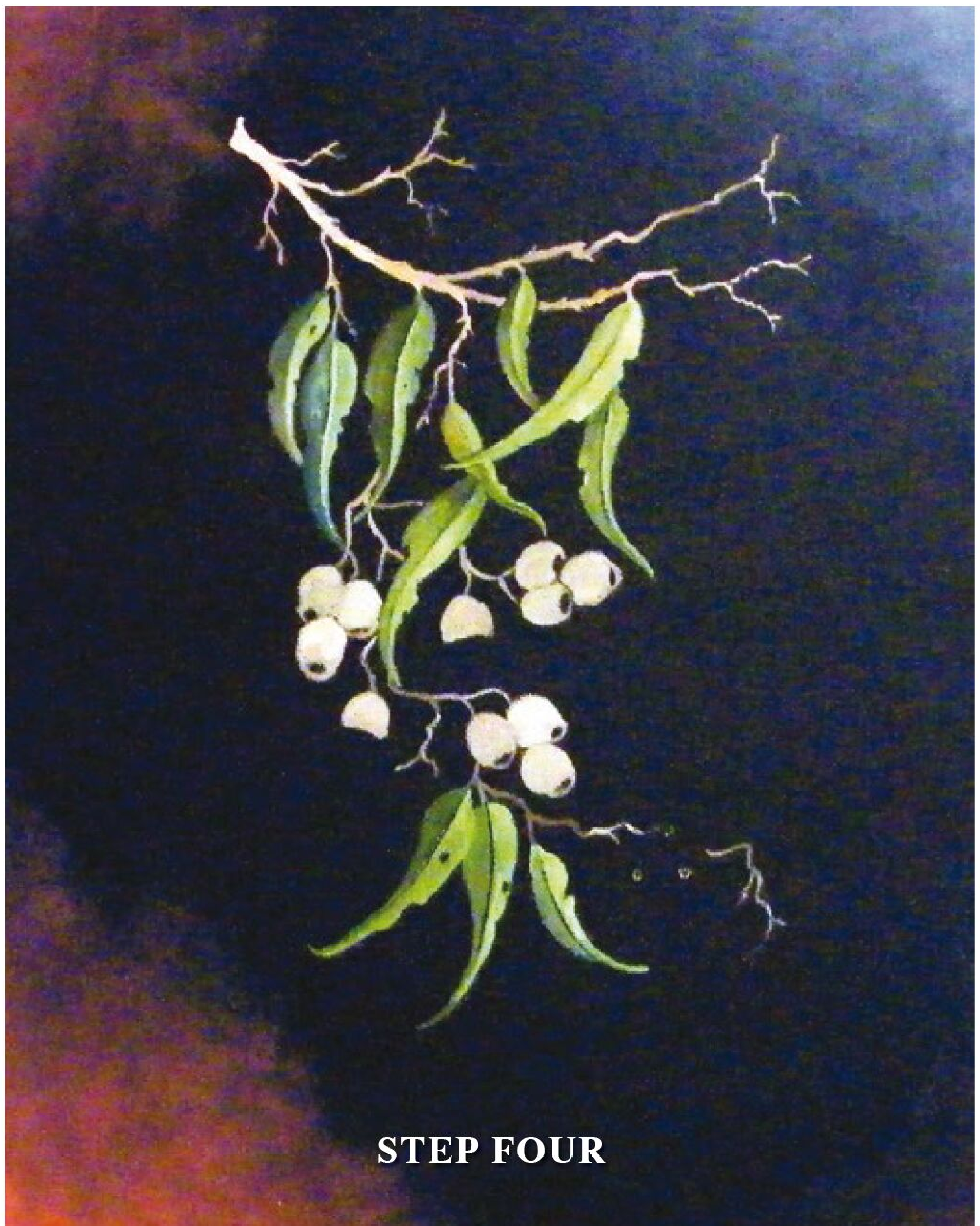
I begin painting the leaves. For the left side I used a mixture of olive green, cobalt blue, white and Vandyke brown.

For the right side, since the light was coming from this side, I used Australian leaf green, yellow ochre and white.

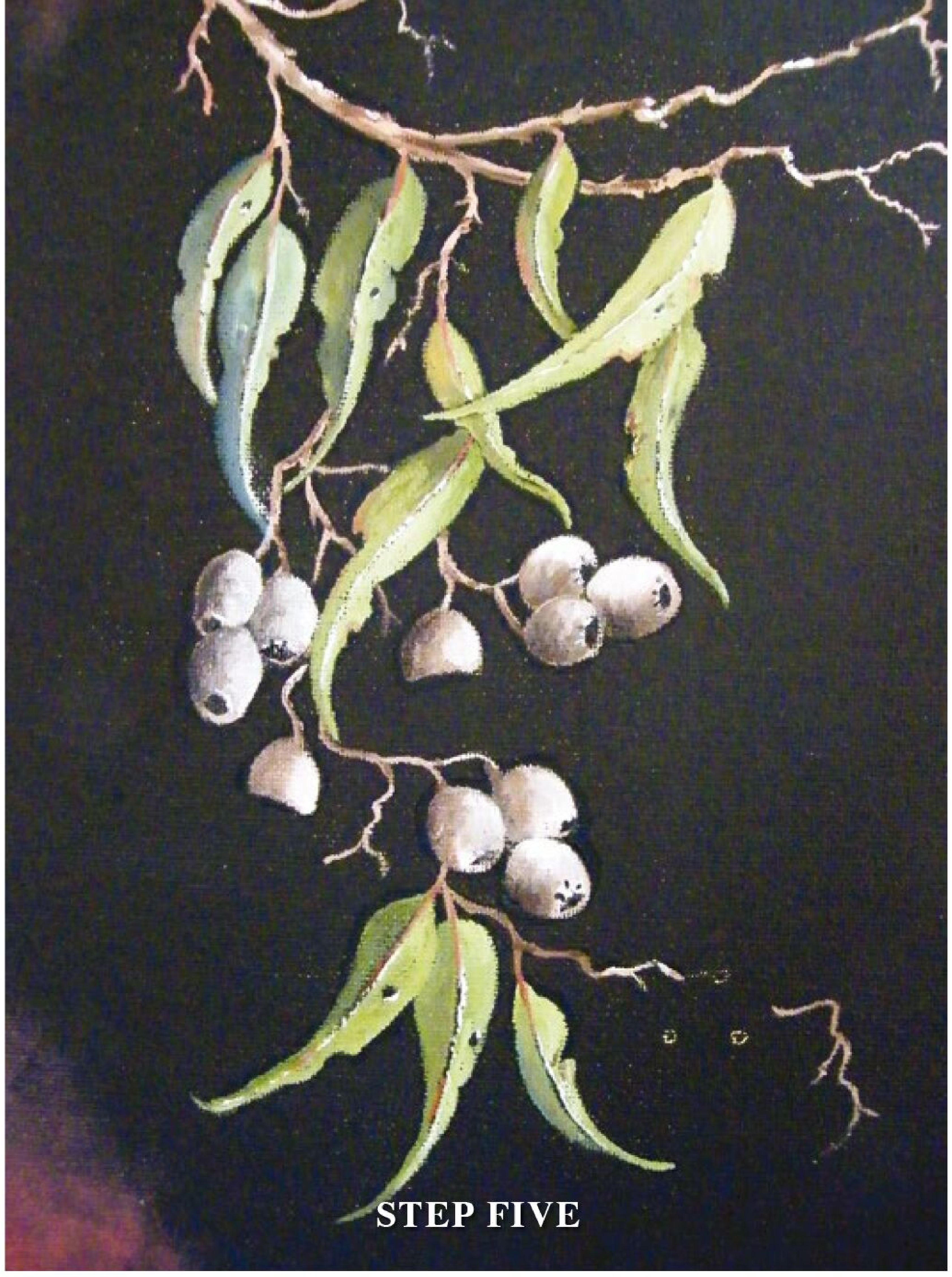
Leaving "holes" in various places on the leaves adds realism.



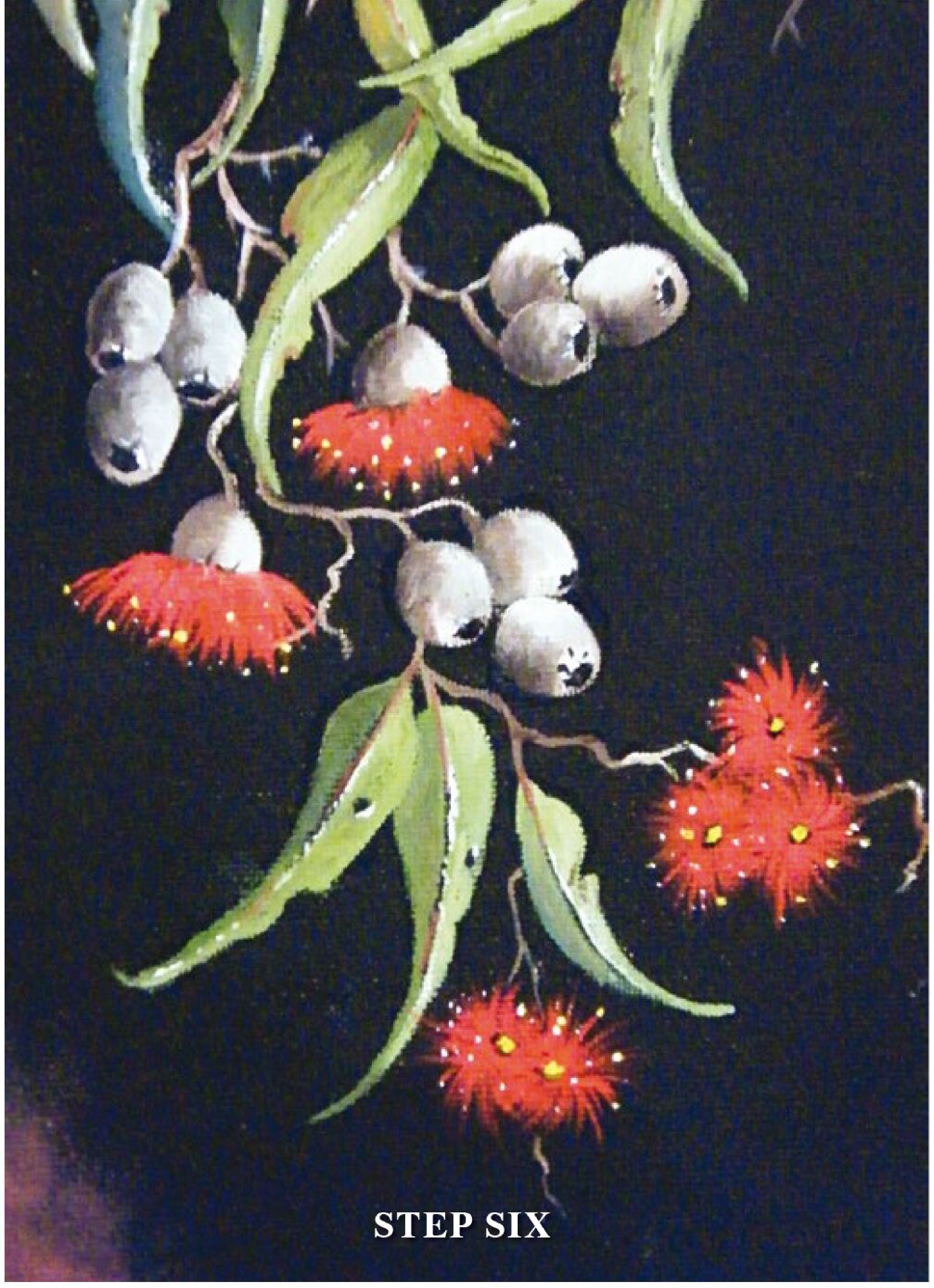
STEP THREE



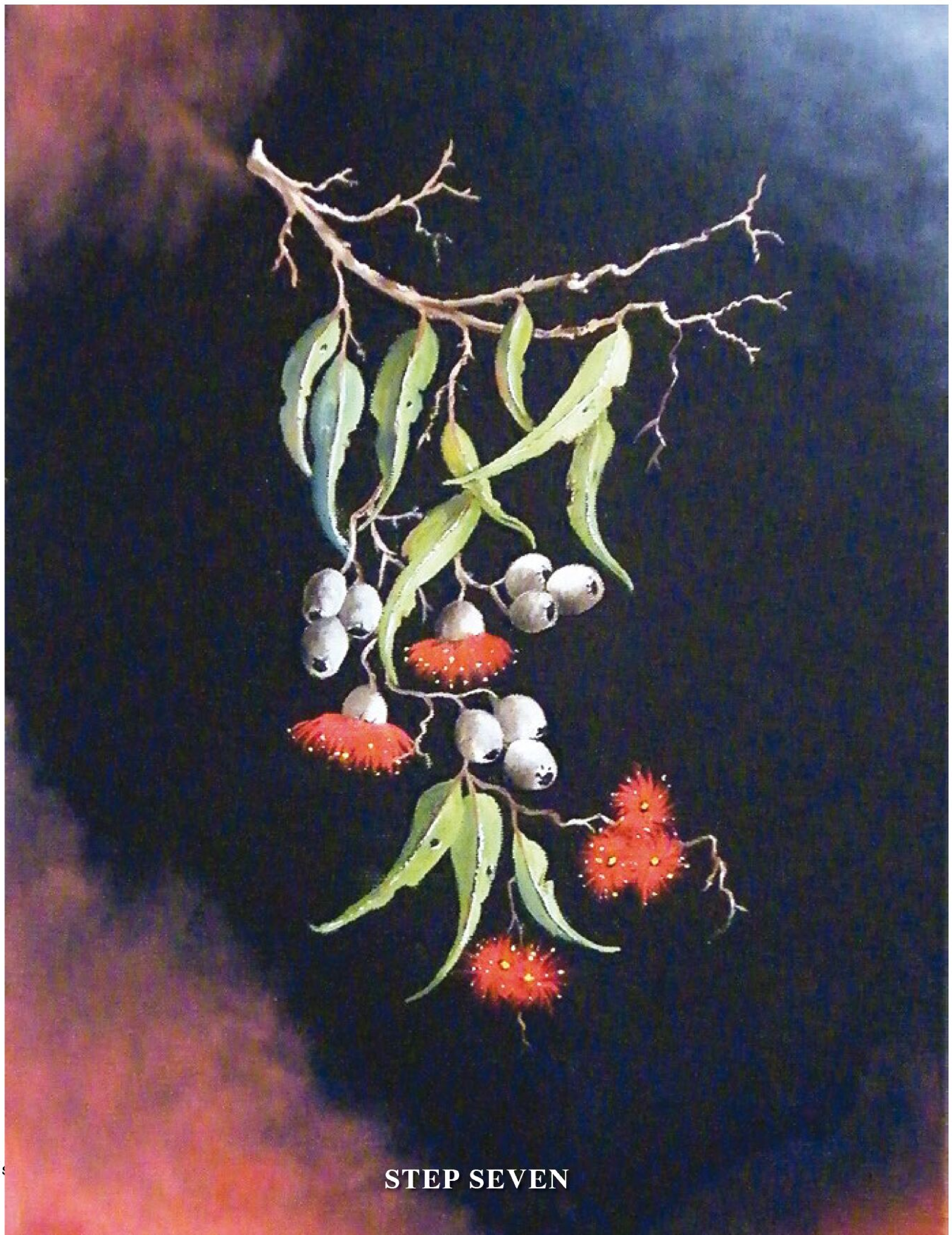
STEP FOUR



STEP FIVE



STEP SIX



STEP SEVEN

STEP FIVE

Using Vandyke brown and white I added shading to the branches. I also then shaded the gumnuts, rounding this shape by darkening the left side and adding more white to the lighter side.

The veins of the leaves were emphasised by adding brown over some parts where the black background was showing through (left side) and adding white to the right side. Some brown also showed where the leaves were drying out.

STEP SIX

The final phase was to add the blossoms using cadmium red with the side of the golden Taklon 1/8 brush.

White and cadmium yellow was used on the centres and the ends of flowers.

STEP SEVEN

I always sit the painting up somewhere where I can come back and look at it, until I'm satisfied with my work. With this painting I decided to add two more blossoms below the bottom three leaves. Somehow I think the balance was improved.

MAIMERI
OLIO & OLIO HD

A new generation of Oil colours

Maimeri Olio and Olio HD are innovative new ranges of vivid, brilliant and modern oil colours. From pigment selection, colour formulation, the manufacturing and packaging processes all the way through to the point of applying paint to canvas, the Olio and Olio HD ranges represent the innovations and possibilities of the 21st Century. They consist of high quality, well-balanced colours all in one series at one price. Olio and Olio HD colours have a buttery consistency, high pigment loading and a markedly decreased drying time to “traditional” oils, allowing you to use techniques and utensils commonly used with acrylics while still providing the brilliance of oils.

The Olio range comprises 38 “traditional” colours such as Burnt Sienna, and Yellow Ochre while the Oilo HD range is made up of 30 exciting new colours such as Heavy Metal, Firewall Red and Reset Green – the colours of the exciting new 21st century digital world. They have been manufactured using the most modern production methods available to obtain maximum lightfastness, flexibility and transparency. Twenty six of the ‘standard’ Olio colours and twenty seven of the Olio HD have a maximum lightfast rating. The majority of the Olio and Olio HD colours have been created with just a single pigment in order to create clean, transparent, intense and luminous shades. The composition and grinding of the Olio HD pigments are different in that they have been designed to diffuse the light that passes through them rather than reflect the light.

All Olio and Olio HD colours are free of substances that are considered harmful to your health and the environment. They are the first ever oil colour ranges to be packaged in recyclable plastic tubes. Composed of layers of plastic material coupled with an impenetrable and impermeable barrier, these Coex tubes are exceptionally resistant to oil solvents, highly practical and manageable, recyclable and environmentally friendly.

To experience Maimeri Olio for yourself, fill out the coupon below and receive 3 x 75ml tubes of Maimeri Olio Oil Colours.

For more information on Mameri Olio and Olio HD, check out our website: www.creativityunlimited.com.au

To order your sample of Maimeri Olio, complete your name and full address and send to: ‘Maimeri Olio Promotion’, S&S Wholesale Pty. Limited, P.O. Box 81, Thornleigh NSW 2120 together with your cheque/credit card details. Please charge my Visa/Mastercard below with the amount of $9.95

Card Number: _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ Expiry: _ _ / _ _ CSV: _ _ _

Cardholder’s Signature: ____________ Contact Number: ( ) ________

Name of Purchaser: ____________

Delivery Address: ____________

____________ State: ________ Postcode: ________

Cheques and money orders to be made payable to S&S Wholesale Pty. Ltd.

Offer only valid in Australia/while stocks last – allow 4-6 weeks for delivery. Limit one set per order.

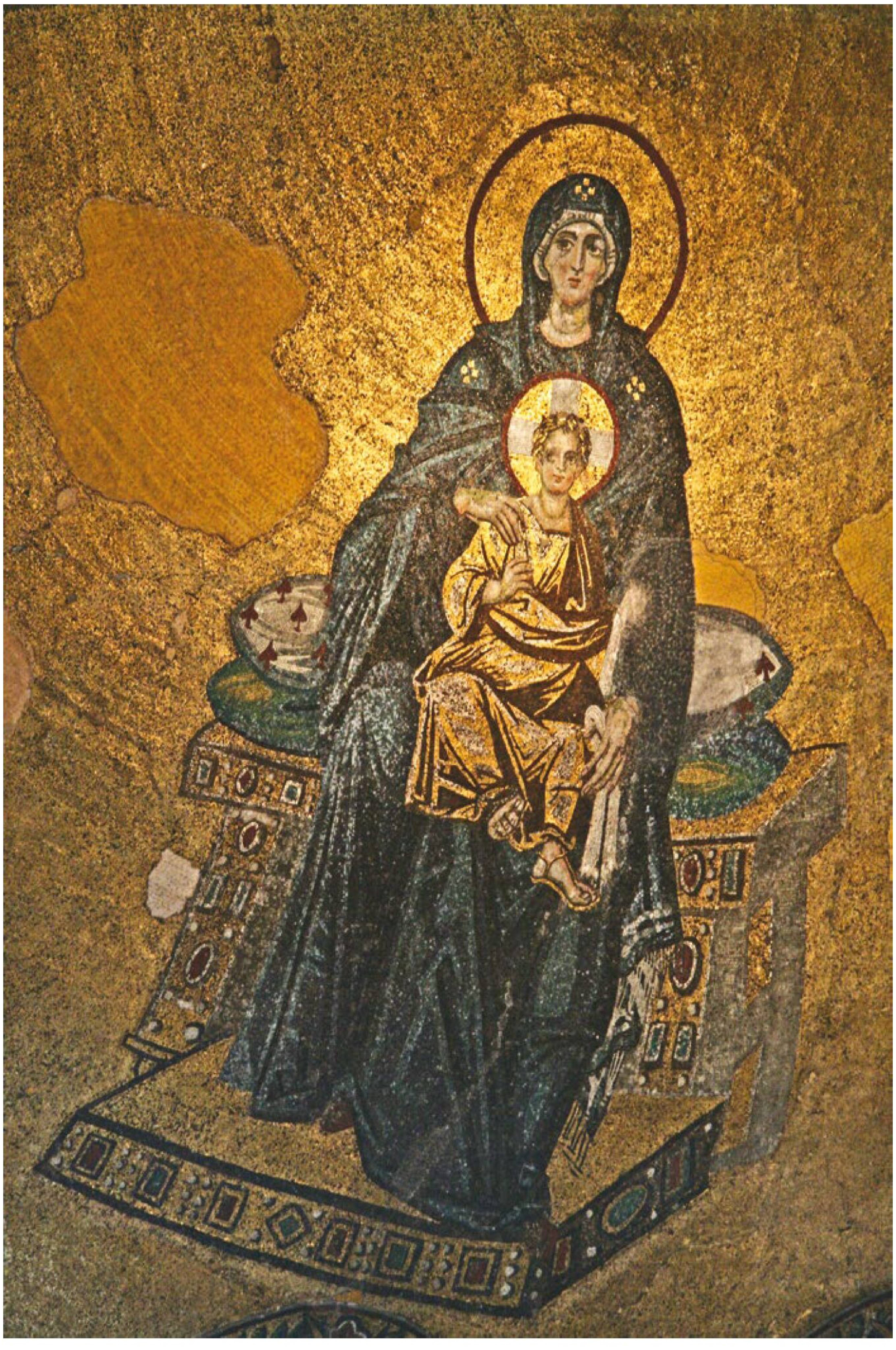
MAIMERI OLIO MADE IN ITALY
362 Blu celeste chiaro Sky Blue light
298 Verdaccio
OLIO HD
577 FIREWALL RED Monoazoic PO5
MADE IN ITALY
57 LIFE Y Hansa Yell
MADE IN

MAIMERI
dal 1923
Made in Italy

S&S
Creativity unlimited™
Phone: 1300 731 529
www.creativityunlimited.com.au

You say Byzantium, I say Byzantine.

By Rebecca King



Traversing the tricky trail that is the story of Byzantine Art is not for the faint of art history. It is a maelstrom of conflicting perspectives and the debate that surrounds its description, analysis and artistic merit stands to outlive the 1000 year-old Byzantine Empire. Little is agreed upon; however art historians do not ignore that the art produced during the Byzantine Empire is distinct, historically significant, admired, and relevant to Orthodox Christians. Byzantine Art represents, for modern viewers, the opportunity to flex artistic appreciation, and journey a landscape of opinions as vast as the Empire itself.

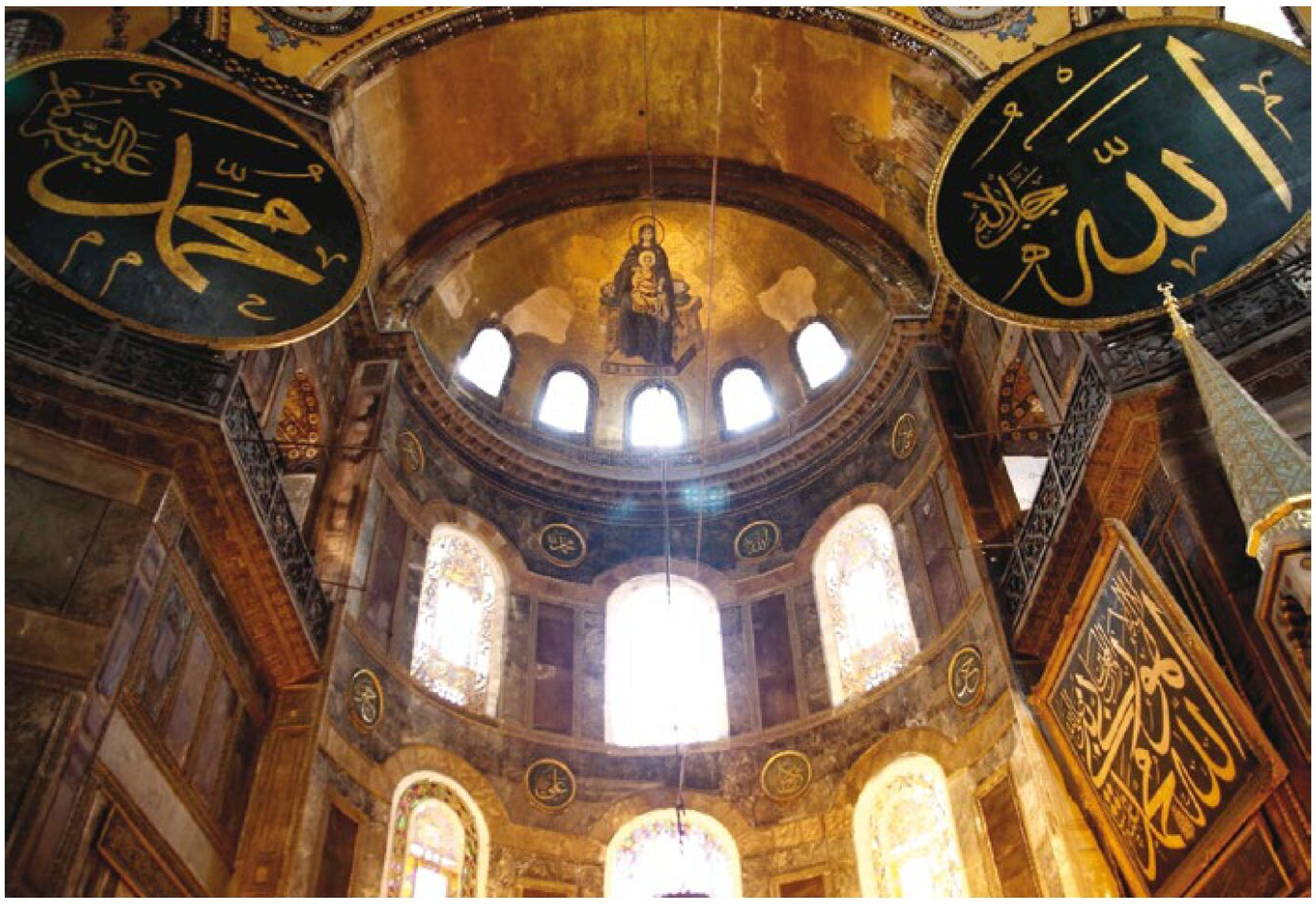
And vast, along the breadth of time and space, it was. In the early centuries of the Common or Christian

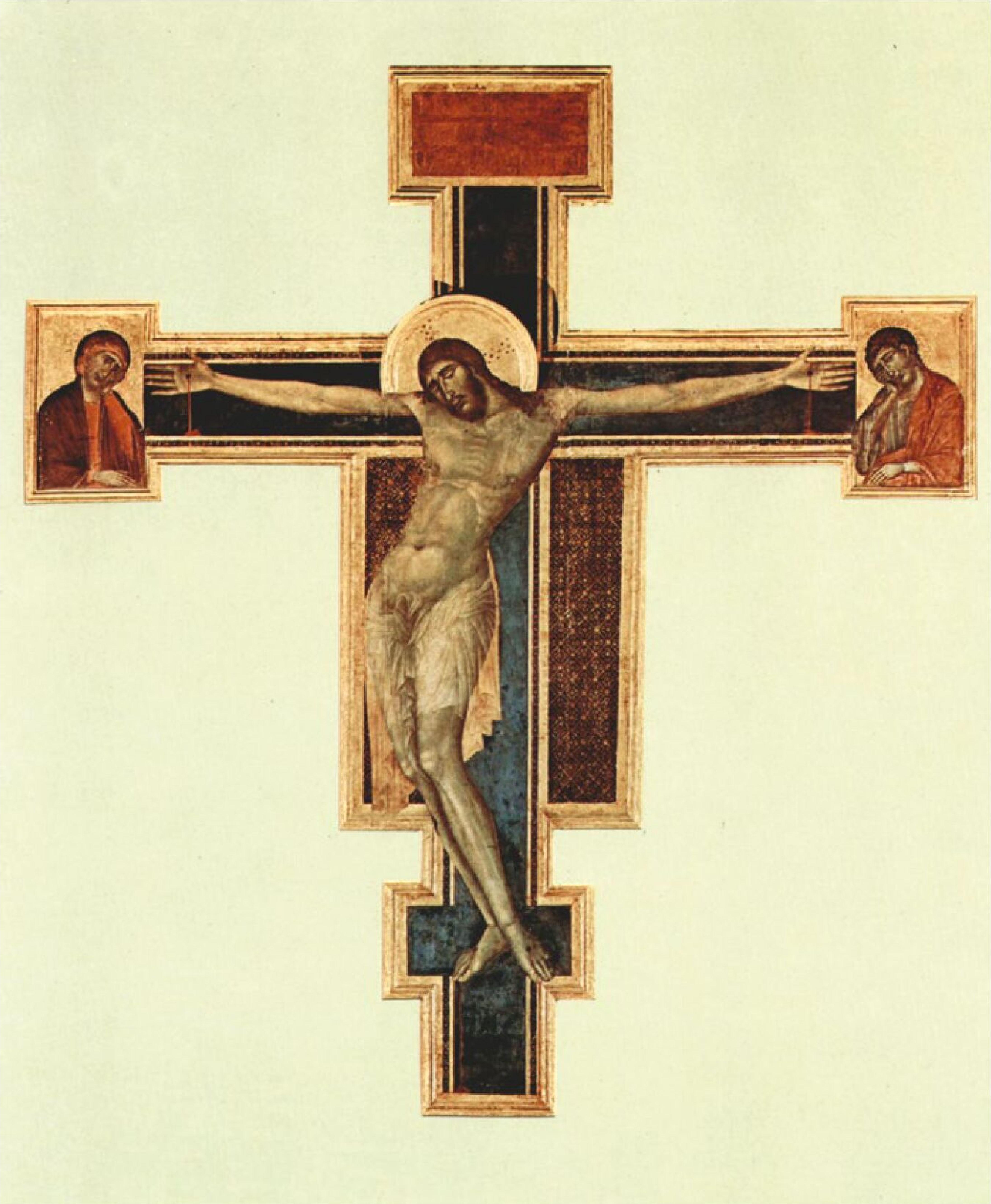
Left: The interior of Hagia Sophia. In the apse of the half dome is a 9th century mosaic of the Virgin Mother and Child. She sits on a jewel encrusted throne and pedestal. It was inaugurated to celebrate the end of iconoclasm.
Opposite, top: The interior of the Hagia Sophia showing two of the several large medallions that bear the names of significant Muslim identities including Allah and Mohammed. The Hagia Sophia complex became a mosque in 1453 after Sultan Mehmed of the Ottoman Empire seized Constantinople.
Opposite, top right: Station 2 at Kawasaki. 1833-34. Ando Hiroshige.
Opposite, bottom: Cimabue's 'Crucifix' 1287 adorns the Santa Croce Basilica in Florence. This painting is one of the first examples Vasari identified as breaking away from the traditional Byzantine style.

Era, the Roman Empire covered most of Europe and parts of Russia and the Middle East. The empire had become, in its vastness, too ungovernable. In 305CE, Diocletian (284 – 305) divided the empire into two, along an east west axis, and appointed Contanstius Chlorus to rule the eastern half. Upon his death in 306, Constantine the Great, his son, proclaimed himself Emperor of the Eastern Empire. In 313, he legalised Christianity and laid the foundations of Constantinople (modern day Istanbul). Historians mostly agree that this was the beginning of the end for a united Roman Empire. Over the next 150 years, East and West bickered in the kitchen, while the children squabbled with neighbours Germanic, Frank, Hun and Goth. By the 5th Century, the Western Roman Empire had descended into the Middle Ages, while the Eastern Roman Empire flourished. By 610, Greek was adopted as the official language, Constantinople its capital, Christianity its religion, and the arts, its illustrated storyteller.

Byzantine Art records for us that which occupied the minds of imperial scholars and common folk alike: the story of Christ and His relationship with humanity. The concept of the artist as the inspired individual really had not developed; moreover, art, architecture and literature were bound by the strict conventions of the Church of which the Emperor was head. The Arts were not just for religious purposes, however, it is predominantly concerned with Christian saints, martyrs, and their associated reliquary; the Virgin Mary and Christ; and sacred and biblical texts. We often find that architecture, literature and art together are highly regarded artifacts for their historical value. And it is in this way that Byzantine Art is discussed and studied.

It is never discussed in the same tone as monumental art from Antiquity, neither is it elevated to the dizzying heights of Renaissance ceiling-lined splendour. To discuss Byzantine Art on its own artistic merit is at best contentious. Thanks to the world's

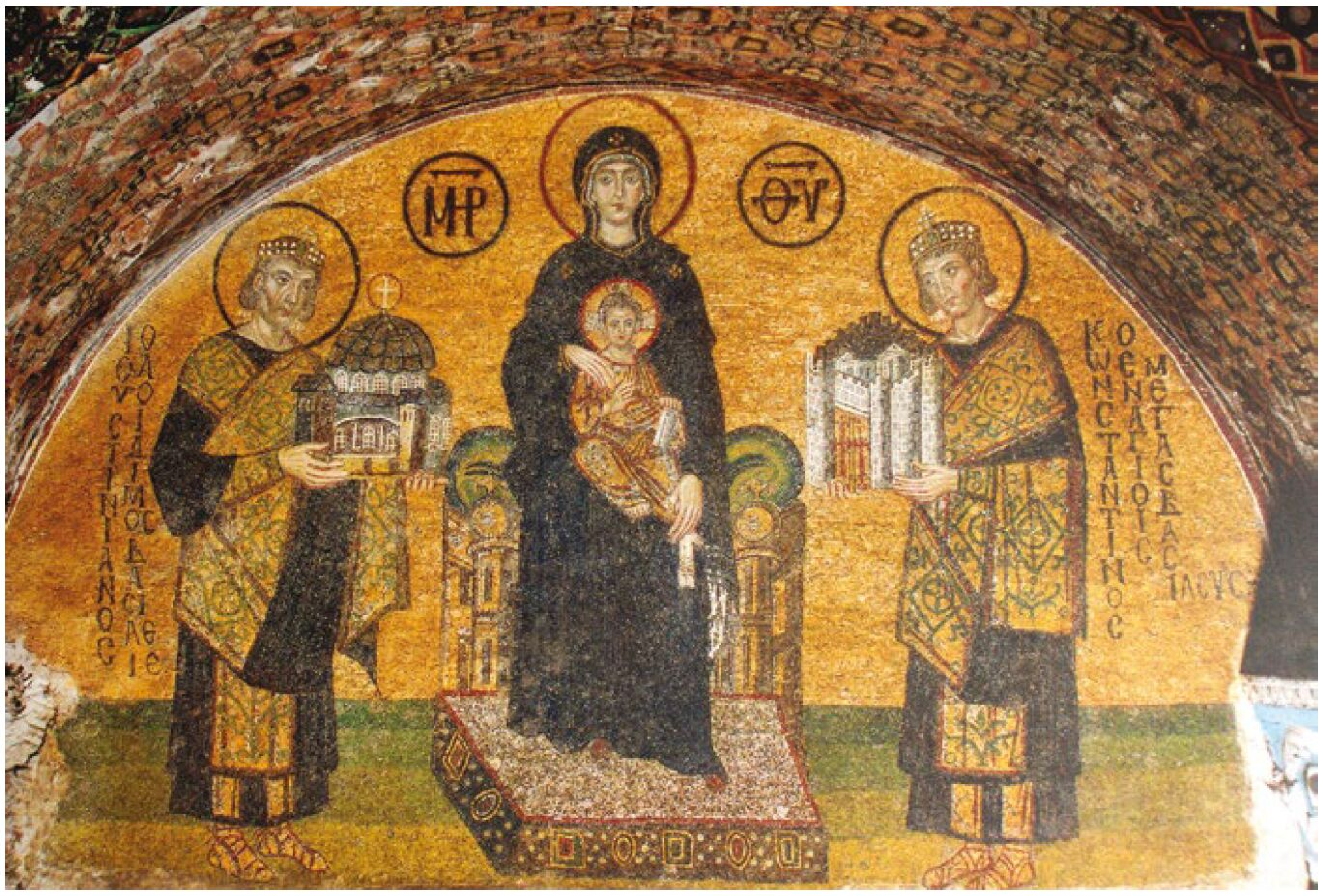




first art critic, Giorgio Vasari (1511 -1574), Byzantine Art was for a very long time regarded as a cavernous gap in talent; abstract and anti-naturalistic, with very little regard for the natural form of living things. Facial features are elongated and expressionless, and the figures are two-dimensional. Vasari's legacy is quite potent. It seems scholars to this day have never really been able to rinse the acid from his biting summary of Byzantine Art. Even if discussed more positively, Vasari loiters around the voluminous paper edges, as if Vasari himself is part of the story.

Being the first critic to retrospectively 'study' Byzantine Art, Vasari poignantly marked the end of Byzantine Art and the beginning of the Renaissance in his infamous 'Lives of the Most Excellent Painters, Sculptors and Architects' (1568). He sighed with dramatic relief when he noted Cimabue (a Florentine artist of the 14th Century) revived classical tendencies to represent life in its more natural forms. Modern scholars have elevated the status of Byzantine Art. Most recently, Cyril Mango (1928-) and Ernst Kitzinger (1912-2003), both argued that to a Byzantine's eyes, the images were natural and clearly representational. Additionally, the discussion that frames Byzantine Art is in a constant state of Byzantium flux. If yesterday we sat with the stylistic analysts, then today we will hang with the contextualists.

How then to best consider the legacy of Byzantine Art? Perhaps a flyover of some of Byzantium's hotspots is a good start. Begin in Istanbul, Turkey and brave the taxi ride to the Hagia Sophia. This melting pot modern day museum began its life in 360CE. Constantine and his son Constantius II, laid the church's first foundations. It was burnt down, rebuilt and then burnt again during the tumultuous infancy of the Empire. In 532, Justinian I declared he would build an even more majestic basilica. It is considered the epitome of Byzantine architecture with an expansive dome and a complex interior. It was the Emperor's most illustrious stage and the spiritual meeting point between humanity and holiness. Some of Byzantine's


MP
ΘV
ΙΟΥCΤΙΝΙΑΝΟC Ο ΑΟΙΔΙΜΟC ΒΑCΙΛΕΥC
ΚΩΝCΤΑΝΤΙΝΟC Ο ΕΝ ΑΓΙΟΙC ΜΕΓΑC ΒΑCΙΛΕΥC

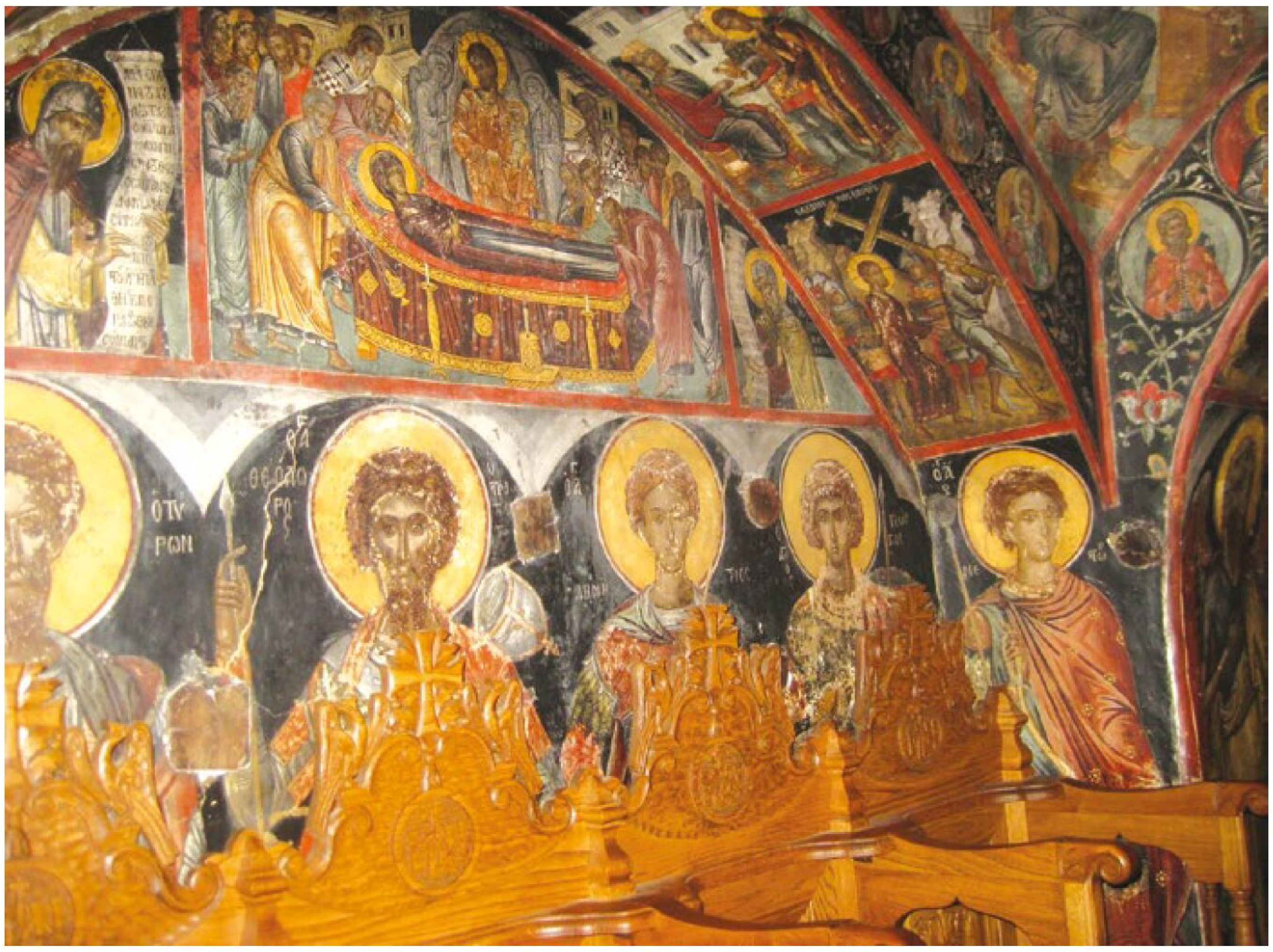
Top left: The Hagia Sophia or Church of the Holy Wisdom in Istanbul, Turkey. It became a museum in 1943 that testifies to Istanbul's religious history.
Top right: The fortified walls surrounding St. Catherine's Monastery at the foot of Mt Sinai, Egypt.
Left: Virgin Mother and Christ Child from the 10th century over the southwestern entrance to the Hagia Sophia.
Opposite top: The Holy Monastery of St. Nicholas Anapausas at Meteora. Decorated by Theophanes the Cretan in 1527.
Opposite below: Theophanes' fresco in the Monastery of St. Nicholas Anapausas.

most recognized mosaics adorn the upper walls. Over the southwestern entrance, the Virgin Mother and the Child Christ are flanked by Constantine I and Justinian I. The Virgin Mother's feet rest on a pedestal encrusted with precious stones.

The mosaics are excellent examples of icons or holy images produced en masse for churches as well as for homes. Byzantine commoners and members of the Imperial party alike considered these images as a means to worship and communicate with the Holy. But of course, by nature of the Byzantine Empire, imperial debate over what was an acceptable image to worship swung artists from richly decorated images to plain crosses, and then back again, to even more intricately detailed and decadent icons. This period of intense confusion is referred to as iconoclasm (726 – 843). The Hagia Sophia houses the more spectacular mosaics, which celebrated the end iconoclasm.

To see the icons, which survived widespread destruction during the iconoclastic crisis, trek to the Monastery of Saint Catherine in Egypt. Heavily fortified, it stands miraculously preserved from a history of conflict. At the foot of Mt Sinai, it was built during Justinian's building boom, and is today a working monastery. It is dedicated to St Catherine of Alexandria whose remains (relics) were miraculously transported there after her beheading in Rome in the 4th Century. Among other very rare items, it is home to icons created using the method known as Encaustic Painting. It involves adding coloured pigments to hot wax. The paste was applied to a wood surface and manipulated with metal tools and brushes. The oldest known icon of 'Christ Pantocrator' hangs there and was allegedly produced in Constantinople. It is an important icon of the Eastern Orthodox Church.

Orthodox Christianity is the largest single religious faith in Greece and is it possibly due to the ingenious monks from the 14th Century? Meteora, in the central highlands of Greece, is a unique complex of monasteries, 'suspended in the air' and precariously balancing atop sandstone pillars. So unique is the geography, several Hollywood films have been shot there, including the 1981 James Bond classic, 'For Your Eyes Only'. St Athanasius began building the monasteries to escape the political upheaval that spelled the end of the Byzantine Empire. Ottoman forces were encroaching upon the Empire and in from the West, crusaders of the fourth campaign finally sacked Constantinople. The complex is a telling symbol of the Empire's fall, but also tells of the art form's grasp to survive. Theophanes the Cretan (15th century) is hailed as the most important icon and wall painter in Greek history and is credited for adorning the walls of at least one of the churches. He is noted for resisting Western influences in his work and maintaining traditional Byzantine compositions and styles.

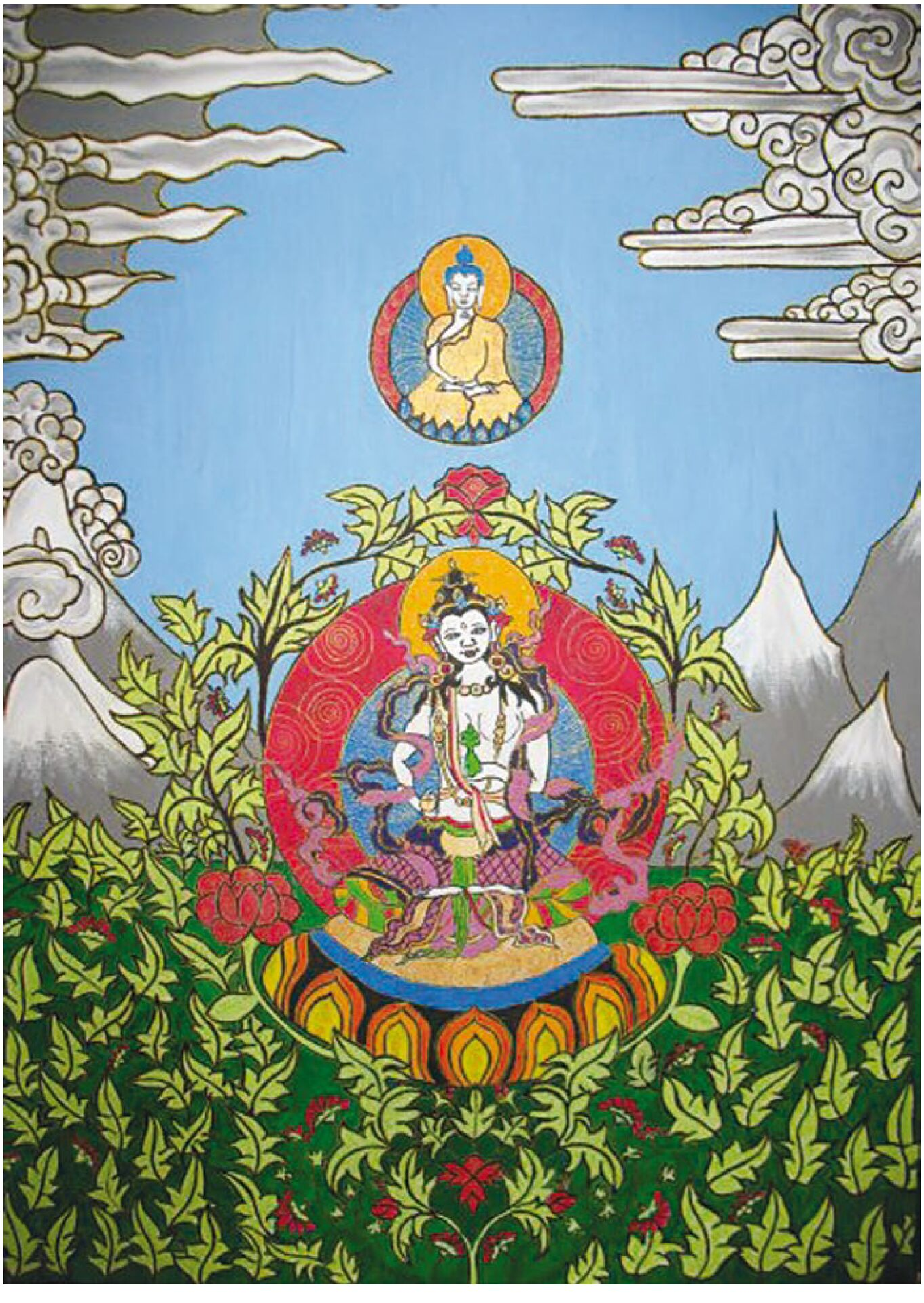


Standing atop Meteora surrounded by Byzantine frescoes, mosaics, intricately carved timber crosses, relics and manuscripts 800 years old, your eyes are stretched far in every direction. You will begin to suggest that Vasari was right; there are cavernous gaps and yet at the same time you are drawn to the icons, absorbing you in their gilded grandeur. Perhaps Byzantine Art really is, for your eyes only. ■

Melani McKinnon

Art is a Journey

Melani's amazing life story ensures that her life will never be a blank canvas.

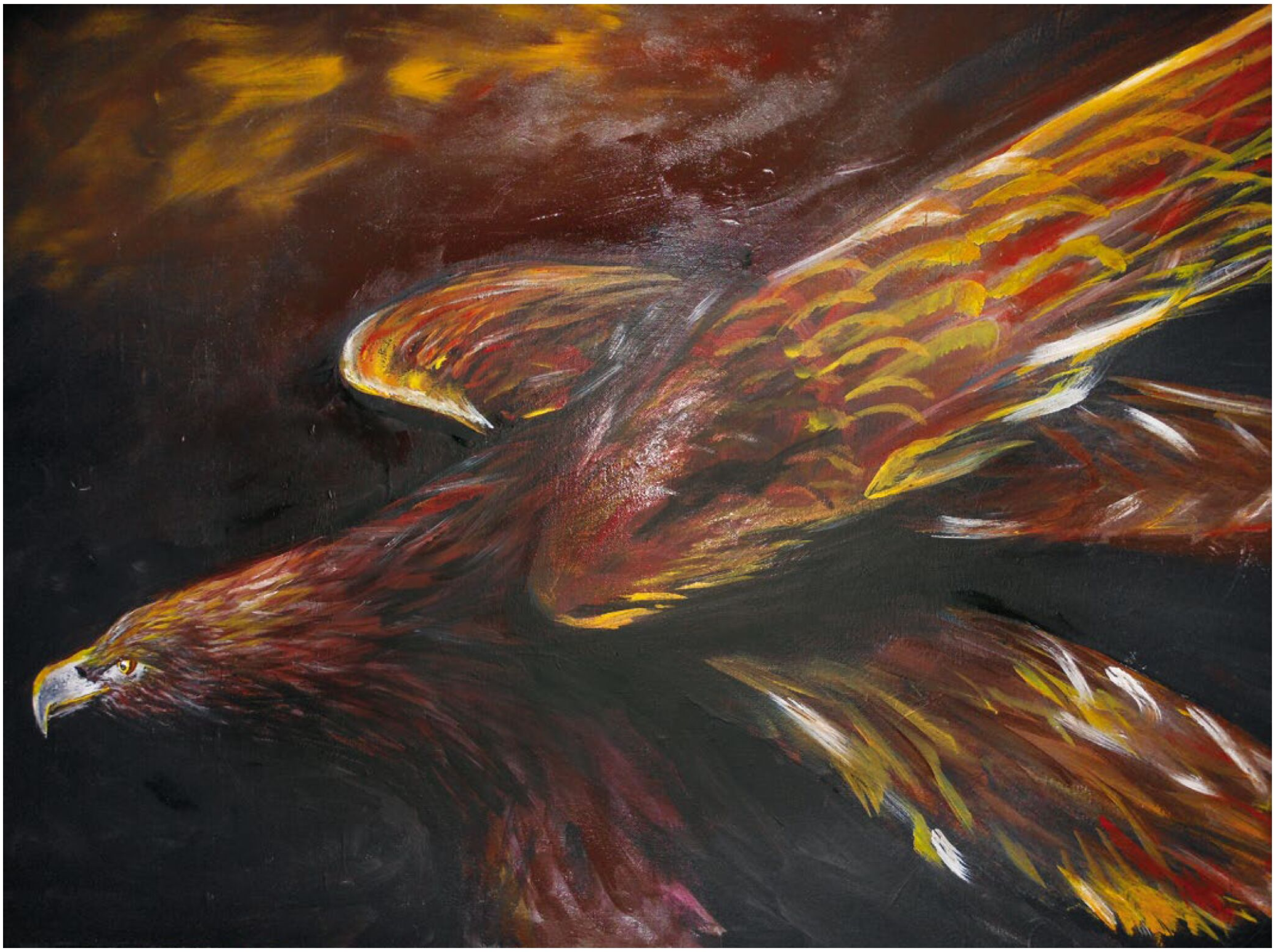


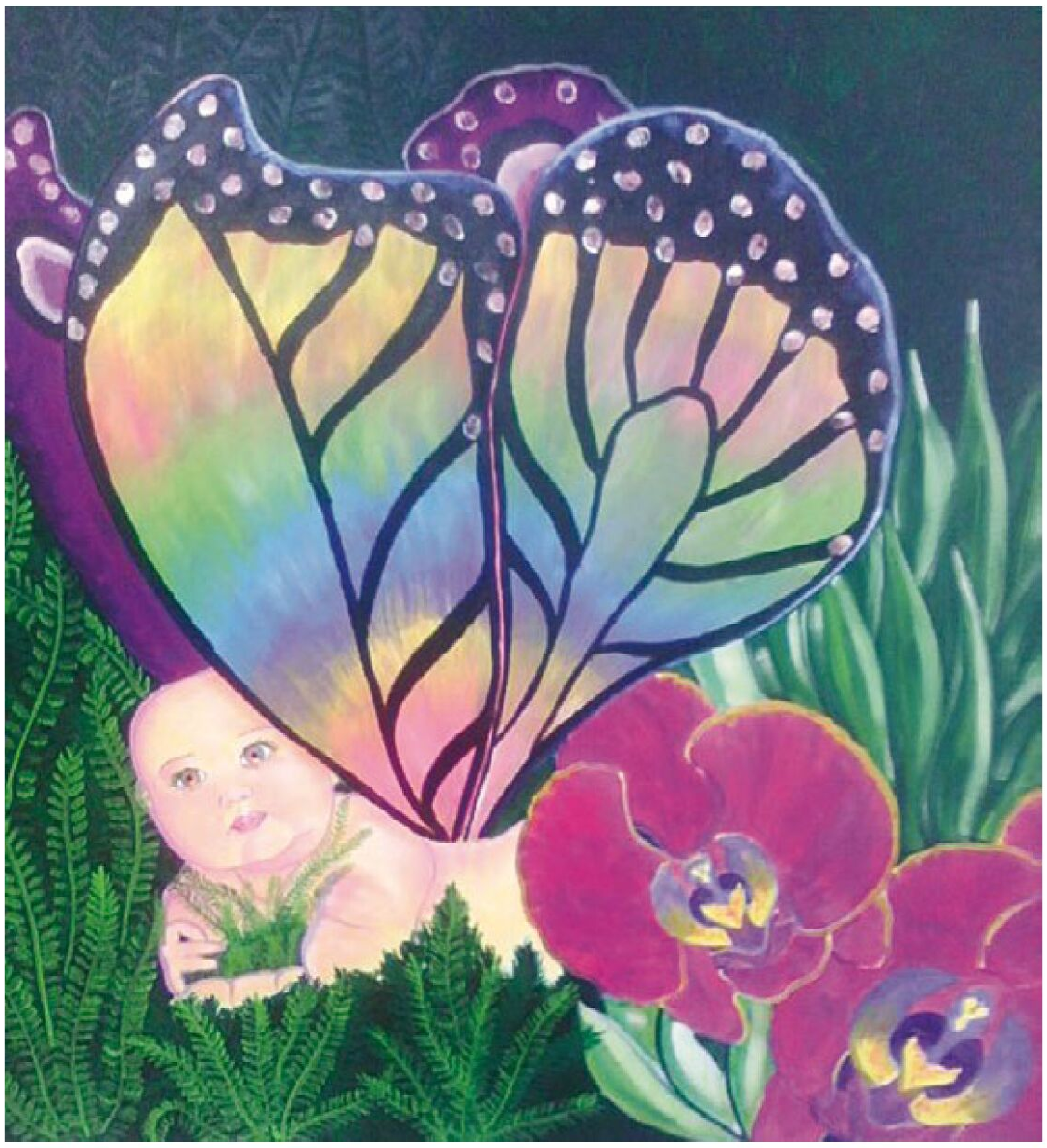
I was born in Kempsey in August 1976. When I was growing up we moved around a lot between Queensland and NSW. In high school, I wasn't very good at painting. I seemed to be better at sketching. My art teacher was polite, even when she'd paint over my work and give me a lower grade. It never stopped me however and would be something I'd keep trying.

Later when I was 19 I was lucky enough to travel with my parents to the US. While there we spent time in California and Arizona. It was there on the Hopi reservation we met an amazing man who would spend the next 10 years teaching me, via correspondence, Hopi stories from the beginning through to the prophecies. My love of Hopi art and culture bloomed. Craig passed a few years ago, but my love of Hopi continues.

I'm fascinated by different cultures. The painting Tony's Dreaming is based on my interpretation of the Aboriginal Dreamtime. That all life can from the belly of the rainbow serpent. I'd love to learn more from the native people of this country.

I also love Buddhism. Some of my other paintings are based on Buddhist concepts. Painting to me is as meditation is to a Buddhist nun. I think a lot of my creative flair comes from my mother. Growing up she was always creating something. I remember seeing some of her art and thinking it was incredible. I don't know why she stopped, but she is one gifted woman.

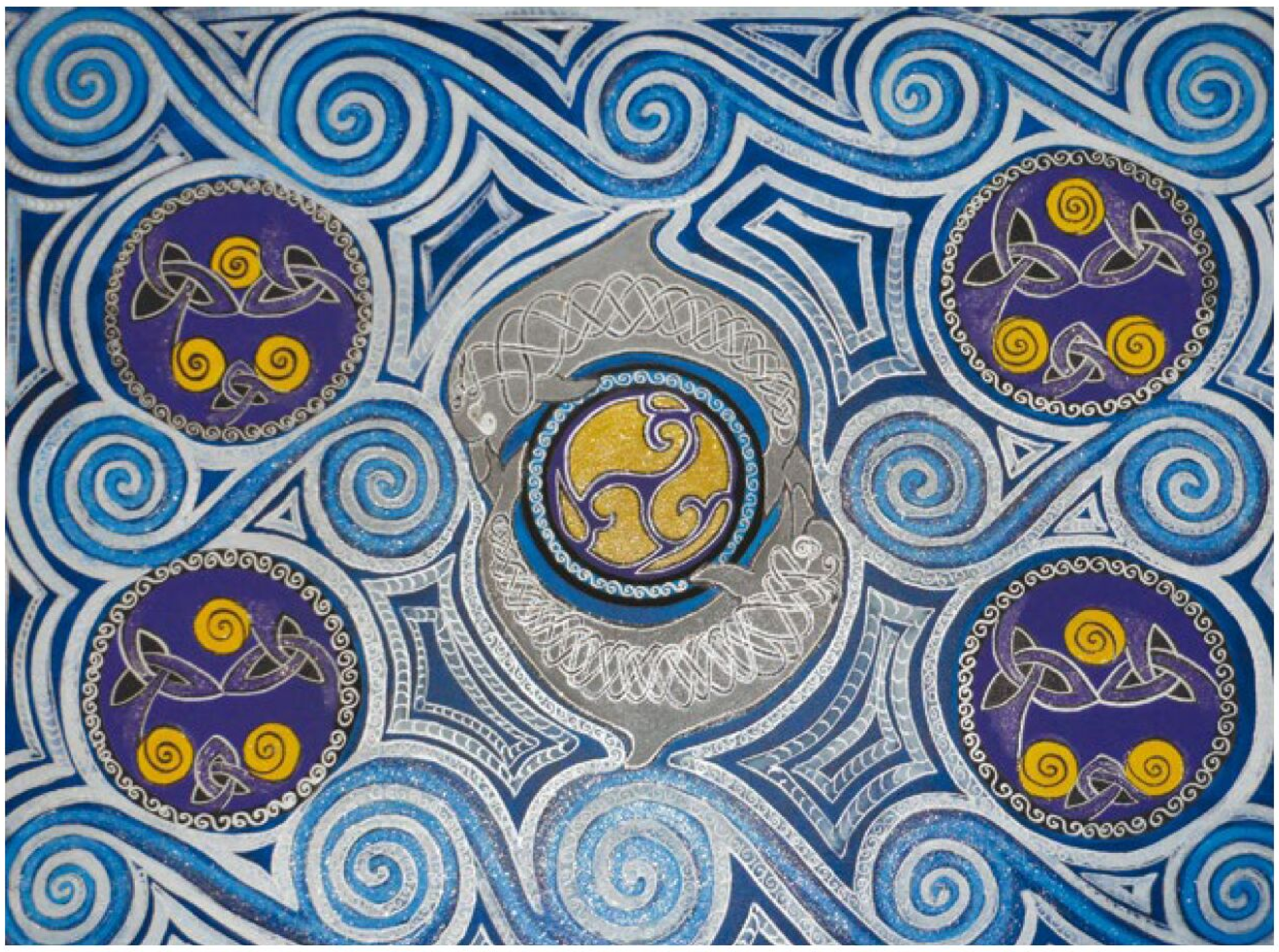


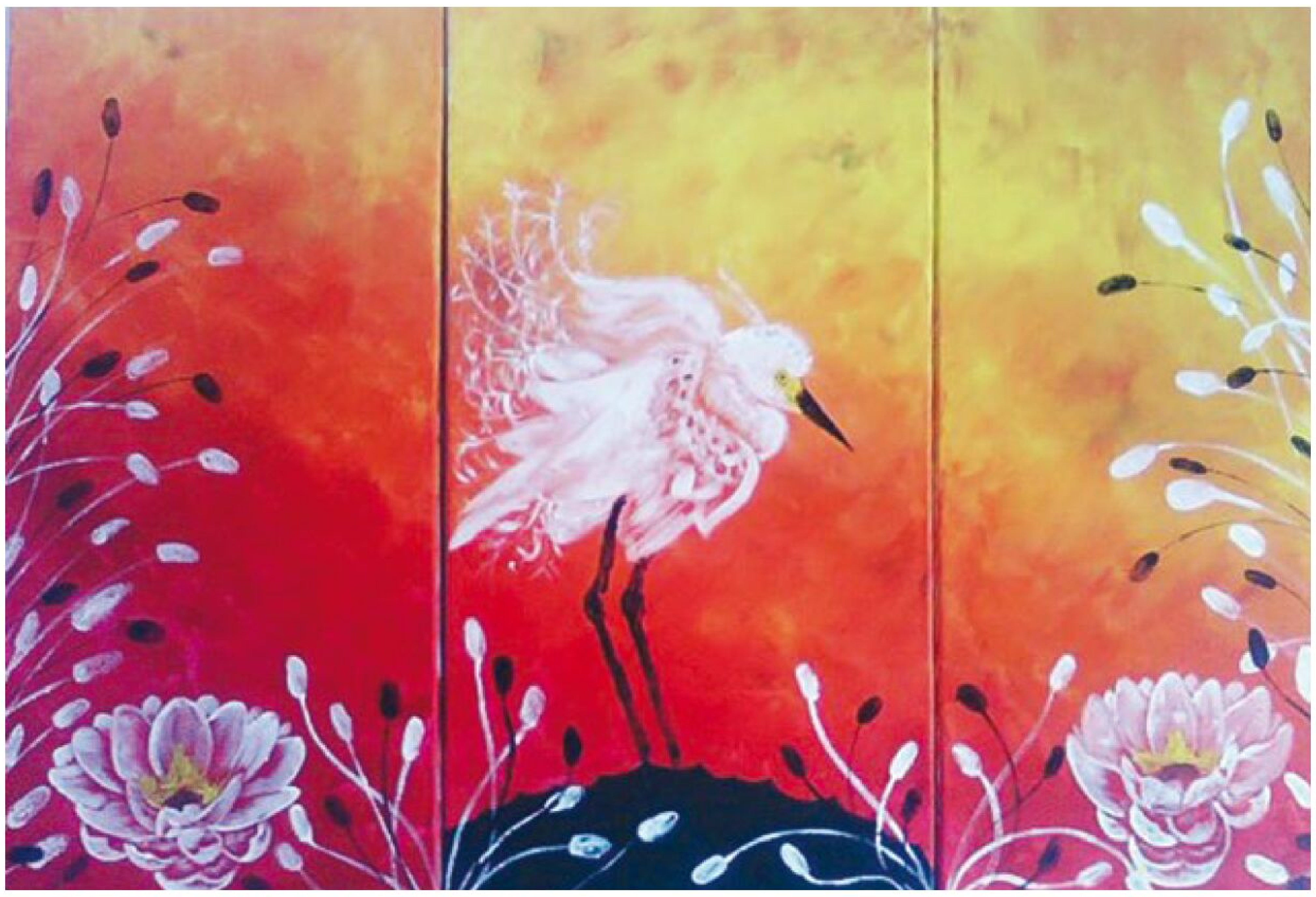


I'm very fortunate to have such an amazing family. Both my sisters are creative and often amaze me with whatever new creation they have completed.

Art is something I think about every day. I'm constantly thinking, looking. For every canvas I'm working on I like to have another one or two waiting. I remember my first painting. I had not long had my second daughter. I picked up a paintbrush and created something amazing. That was about three and a half years ago and I haven't looked back. I sold almost every painting I completed, except for the ones too personal to part with. It was amazing and a shame when that outlet wasn't available anymore. I'm always looking for somewhere to place my paintings.

I'm self-taught all the way and have to admit I don't know a lot of technical terms and names for brushstrokes. Depending on the painting, I do a rough sketch. Sometimes I just go freehand with a brush. With the Celtic/pictish paintings everything has to be measured out perfectly. There's no room for mistakes when you have to do multiple ropes over and under. The end result of these paintings is always amazing. They



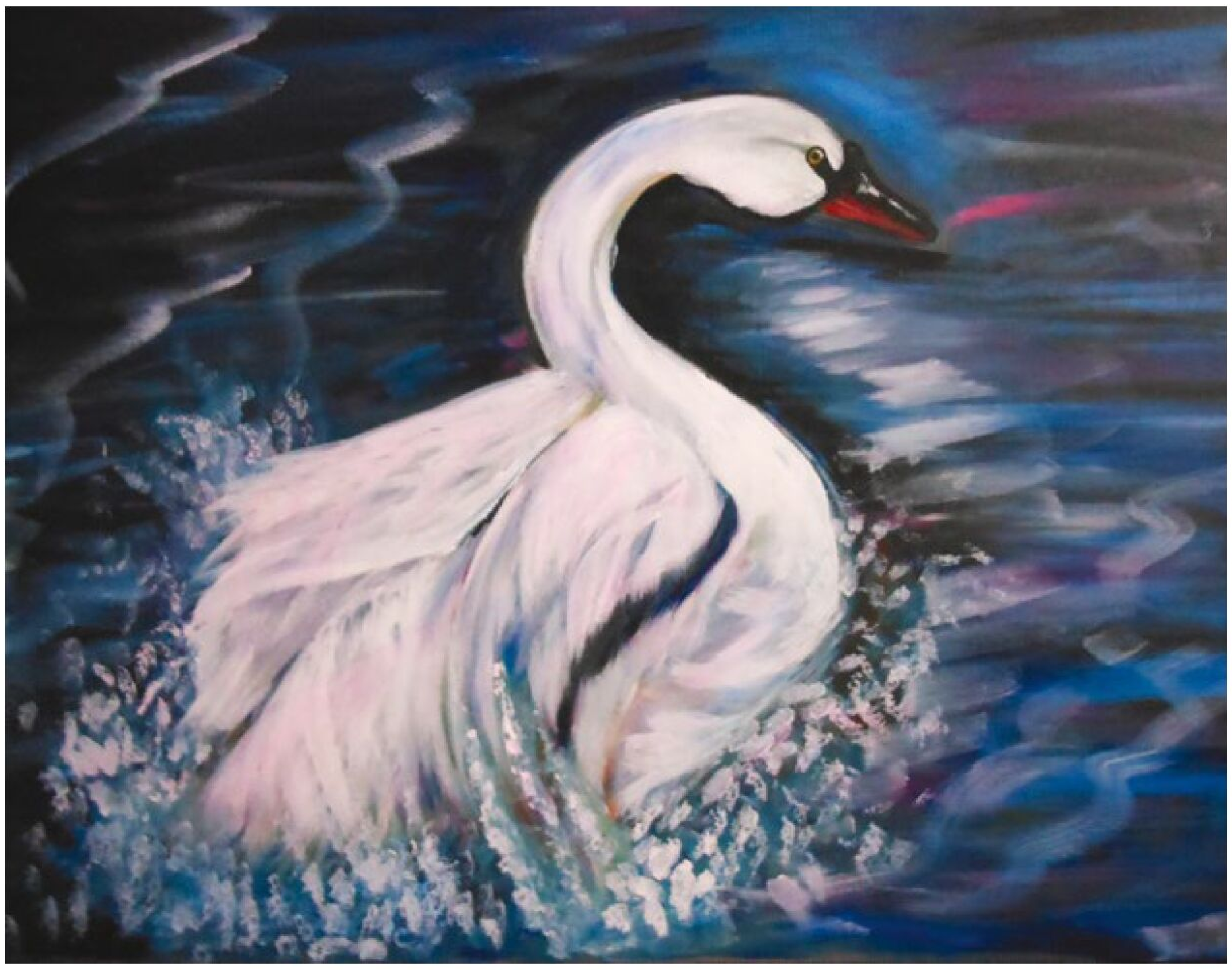


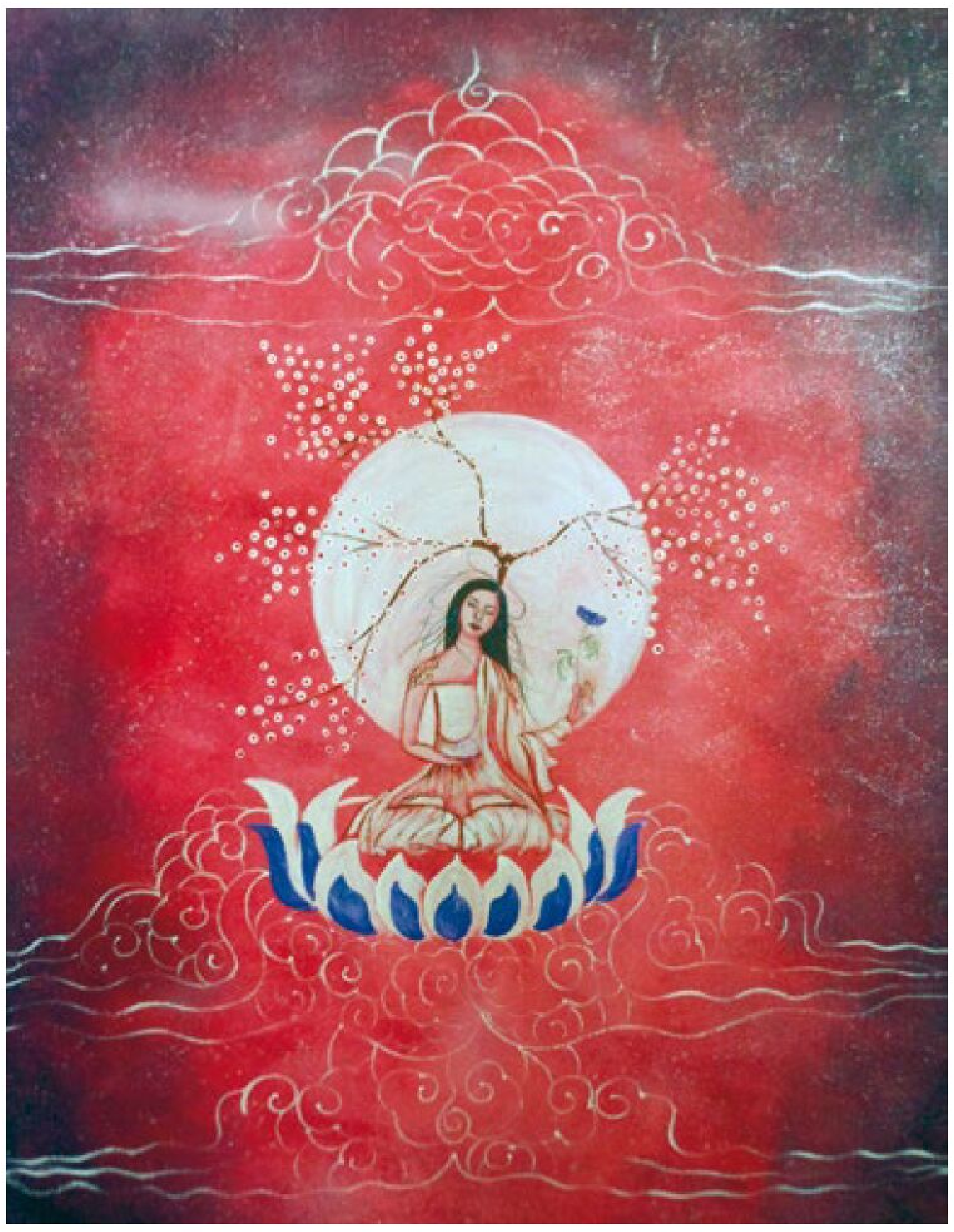
always sold very quickly. I guess I'm a blend of native cultures, wildlife, and Buddhism. I also love to paint babies and children. They are so beautifully perfect.

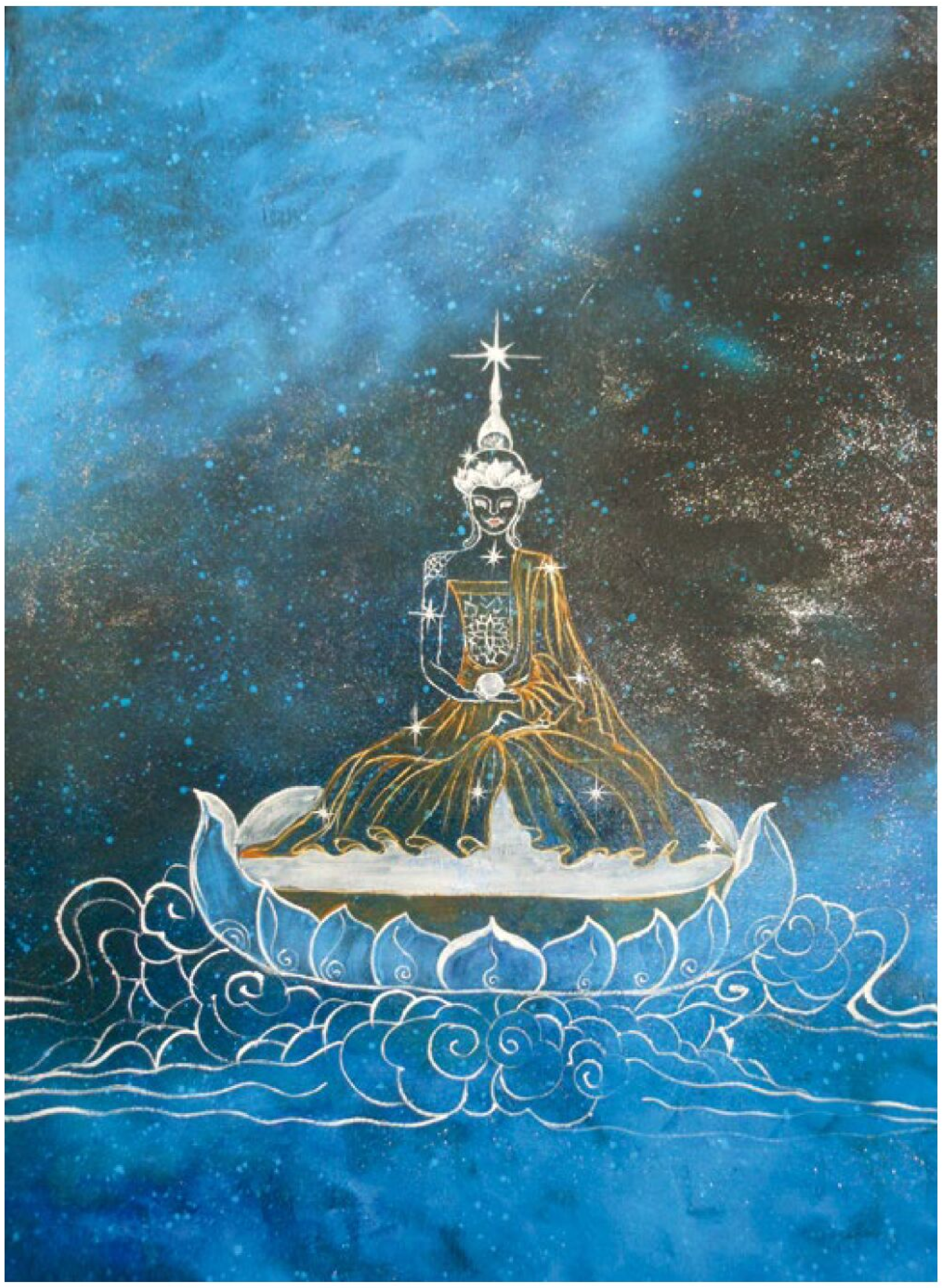
Art for me is a journey. It's not just paint on a canvas to make a wall pretty. It's an unfolding story. I love colour, all colours. But I also love the black and white with a touch of colour in specific places. Shades of grey and white can be amazingly effective when done properly; I think it depends on the overall effect I'm trying to achieve. So far I have not won any prizes, but to be fair, I haven't entered a lot of competitions.

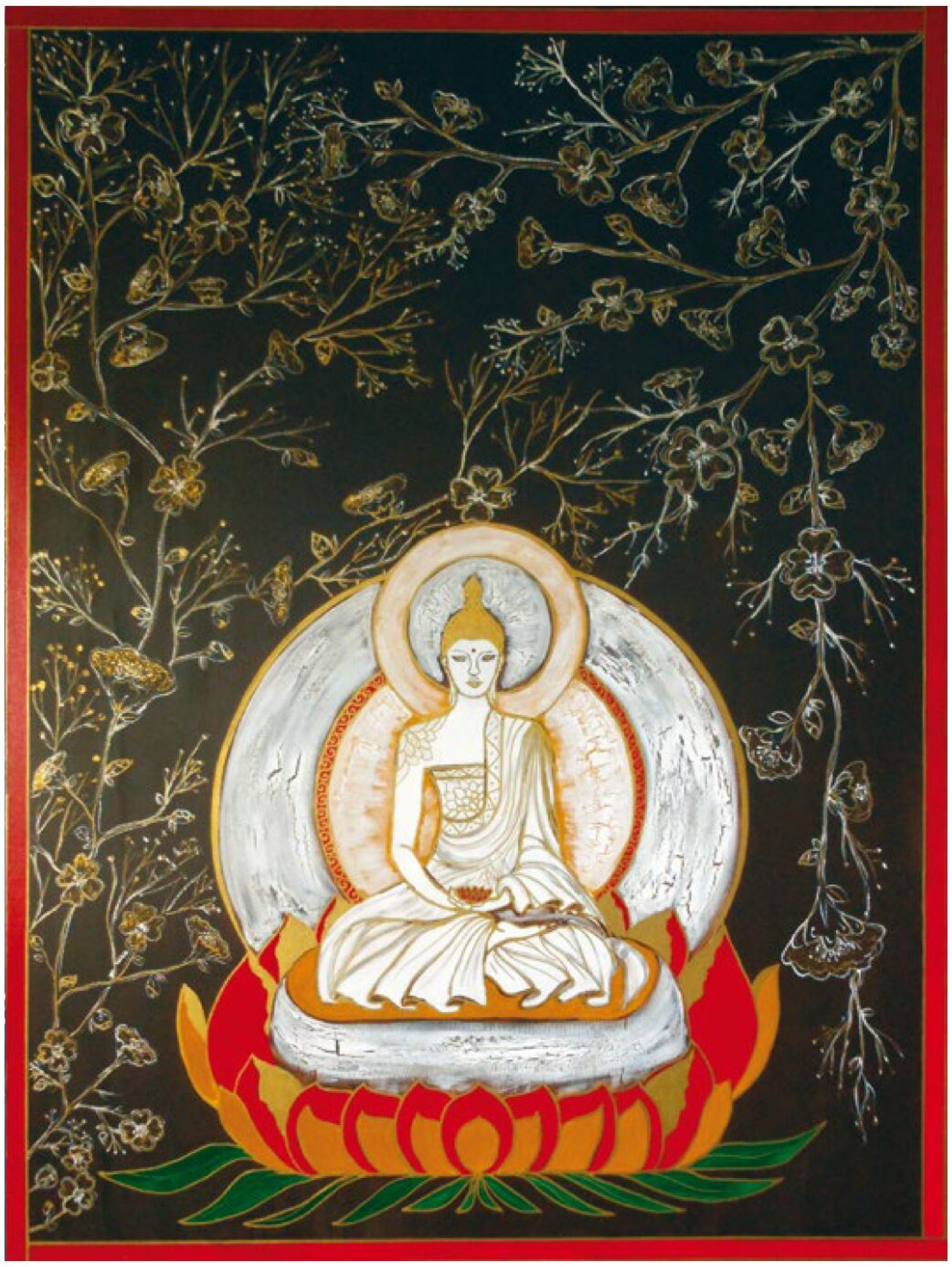
Painting is something I do almost every day. I think about it constantly and when I take a break, I'm always glancing at the canvas to see either what else needs to be done or what might need changing or altering. I have different styles. With wildlife I like to keep it loose and flowing. Then on the other scale, with the Hopi, Buddhist and Celtic/pictish art I love structure. I like everything to be parallel and in proportion. I can be a real perfectionist and have often painted over something completely if I don't feel I've gotten it right.

I love to learn new techniques. At the moment I've been totally captivated by William Silvers' book on painting realistic wildlife in acrylic. His works are amazing and I always feel the need to challenge myself for constant improvement.









Another favourite is Josephine Wall. I'm overwhelmed by her work. The detail and level of imagination are incredible. I want to be that good.

I've tried to stick to painting one kind or style of art, Like Poh Ling Yeow. I just can't do it. It seems impossible to me. There's so much I love to paint. I've also started taking reference photos. That way I always have ideas at my fingertips. I can pick out a great photo and alter the background.

For the art based on native cultures, I like to stick to earthy tones. It just seems fitting based on their connection to the earth. Having said that I often can't help but add a splash of colur. I love rainbows and often use those combinations. I love vibrant splashes of colour. The Buddhist art is great that way. I can use a lot of colour. I'm also a big fan of glazing. I lay down a coat of violet and then do a strong wash of magenta over the top. I love that combination the most.

My love for Buddhism came from an unlikely place - actor, musician and philanthropist Steven Seagal. Years ago I learned he was a representative of the Dalai Lama and I was curious. Then the more I learned about Buddhism, the more I loved it. I was fortunate enough to talk with Mr Seagal via telephone one day. One of my favourite quotes of his is, "I believe one can experience complete realisation and liberation through sight and sound".

I'm excited constantly about what I have yet to learn. It's a path of discovery. I would love to do a children's book one day. My ultimate dream is to have my work accepted into a gallery. I'd love to make art my living. I almost breathe it. Some of my most used paintbrushes look like they've been through a war. It's not uncommon for me to do a painting a week.

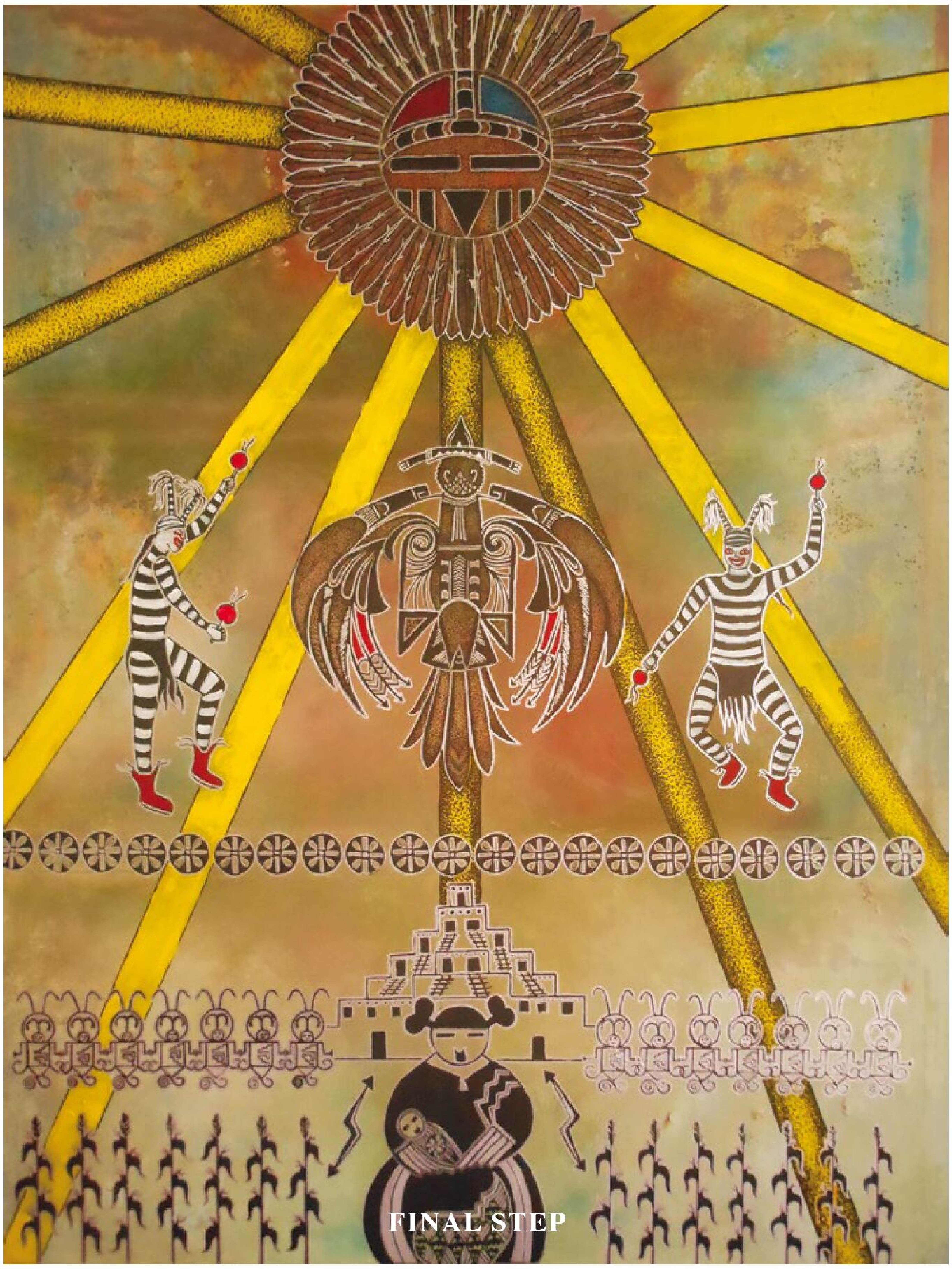
I'm also looking into entering the Off the Wall competition and be accepted. There are just so many talented artists out there. So that will be one of my goals for the coming year. I'd also love to eventually enter the Archibald. That is a quest I'll take on when I feel really ready. I'd love to try Renaissance. There are so many styles I'd love to play with. I want to be incredibly versatile, and keep stretching the boundaries to discover what I am and am not capable of. I never feel I have reached a limit. Some things may not turn out the way I thought but there's nothing better than a blank canvas. Well, except for a completed one. To take an image from your imagination and breathe it into life. Make something where nothing existed before. It's amazing.

I think life is like that. A blank canvas. Yesterday is gone. The present is a draft for what the future will hold. There's so many possibilities, the future canvas is always blank. I'm excited by my future and so grateful for every opportunity presented to me. I can't wait to see what else is hiding within me. How I will improve and no matter what is thrown at me, art is a constant and a comfort. My paintings are all on Facebook under Mel A McKinnon. I also have some for sale on www.artsale.com.au. ■

Intriguing Imagery

By Melani McKinnon

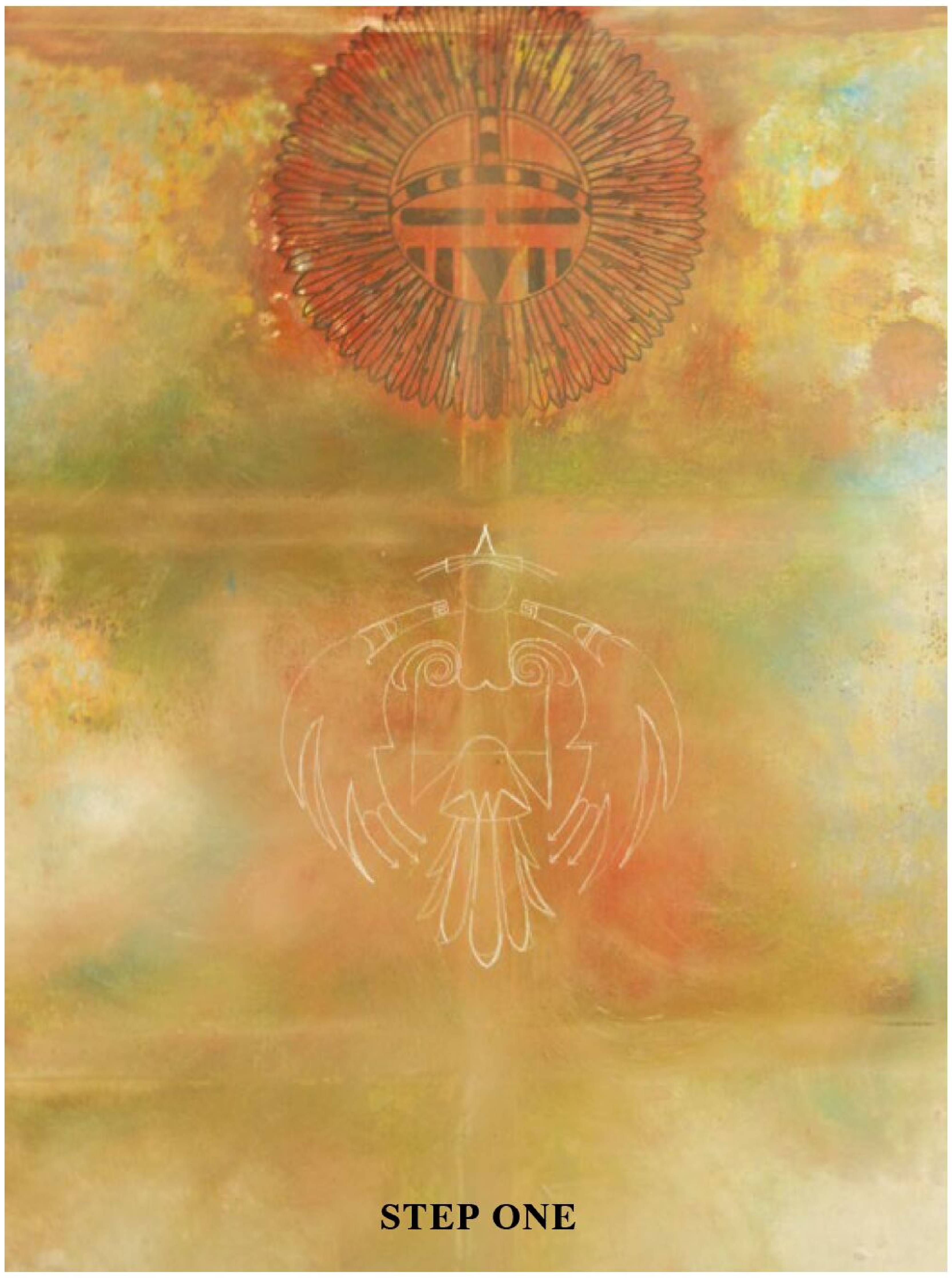
Carefully chosen symbolism has been entwined into this artwork.



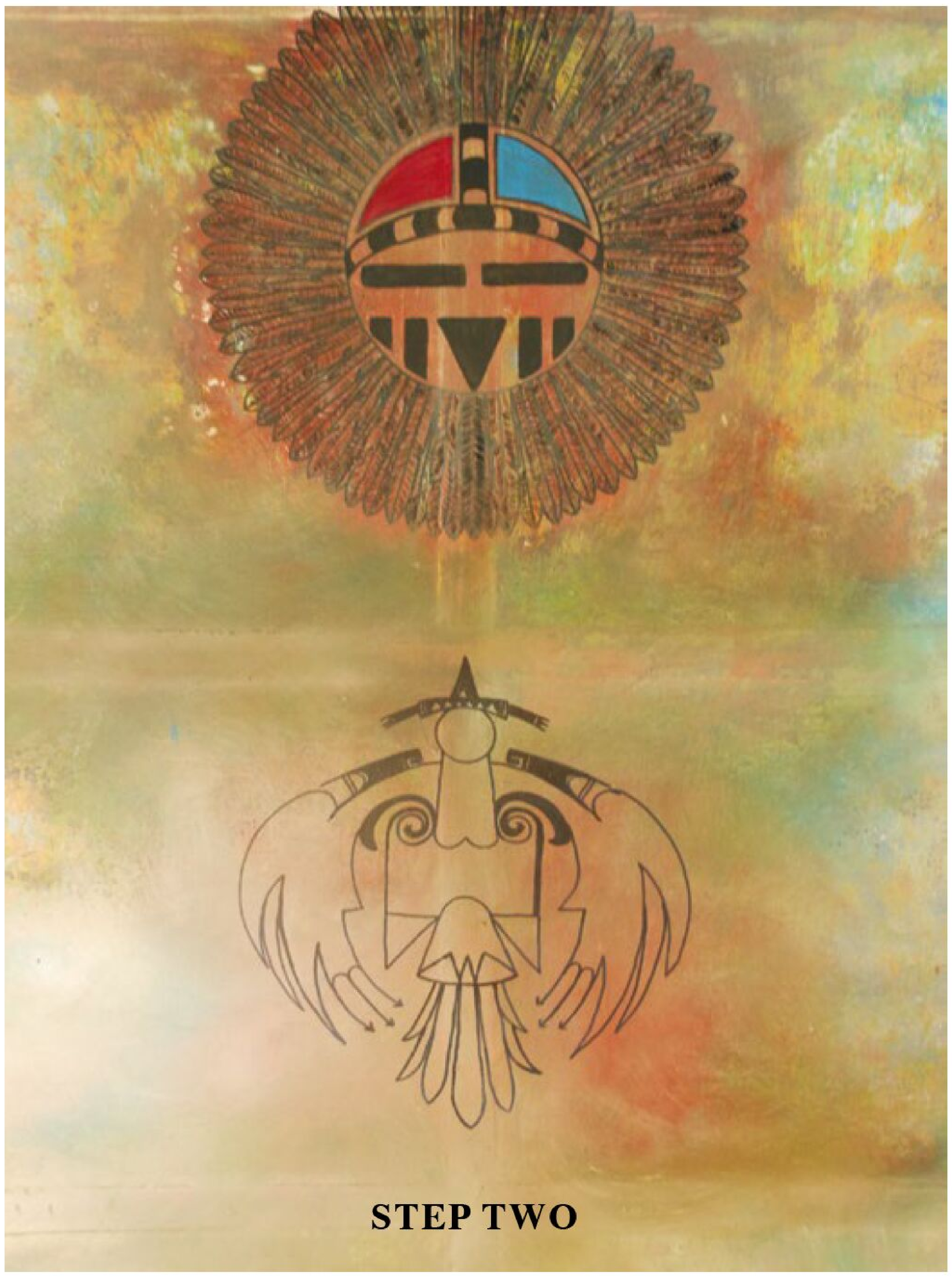
FINAL STEP

MATERIALS

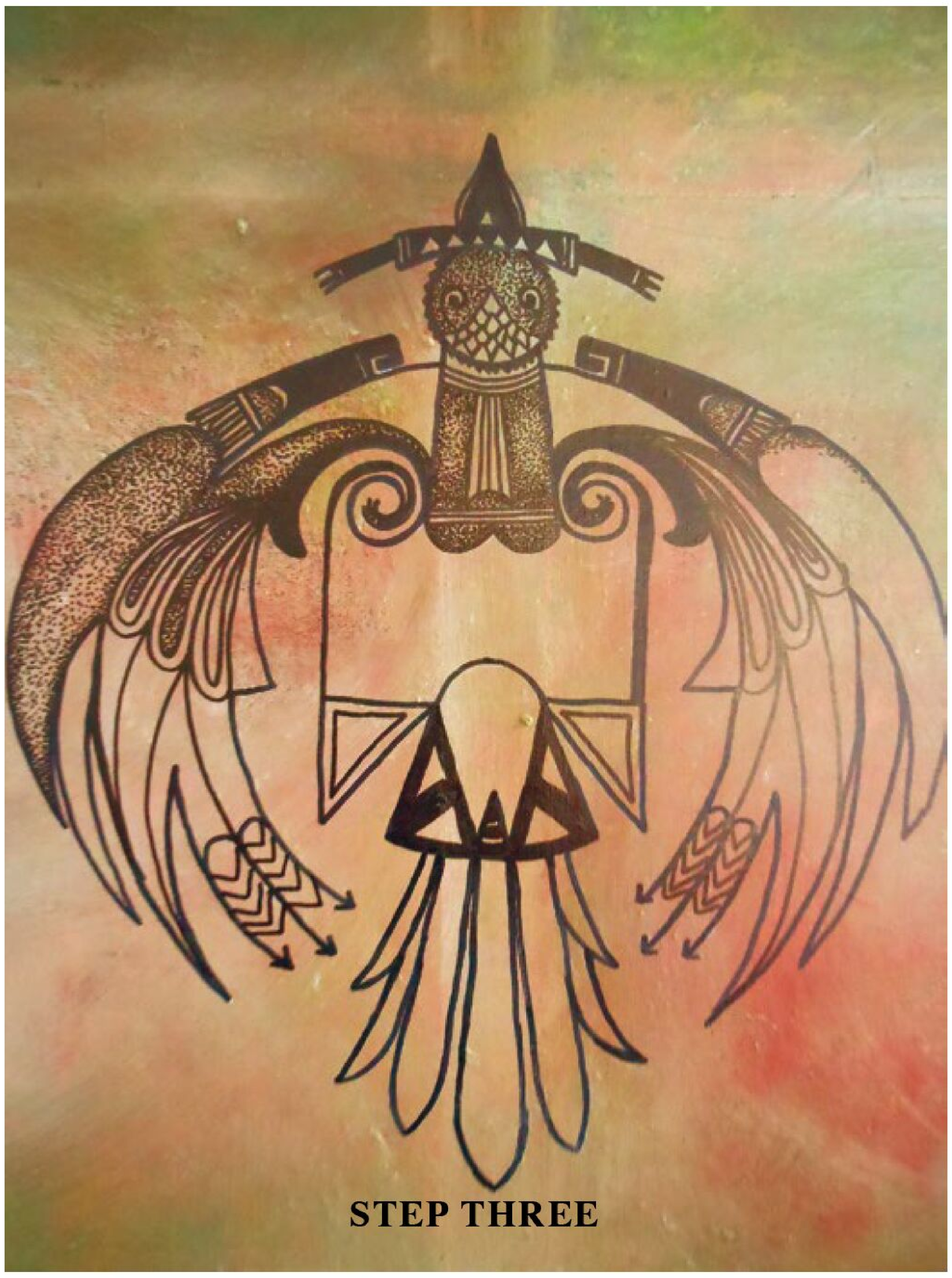
- Large canvas 60 x 90cm
- 1-inch brush for base coats
- Fine round brush
- Paints – Burnt Sienna, Cobalt Blue, Green Light, White, Black, Gold
- Ruler



STEP ONE



STEP TWO



STEP THREE

STEP ONE

Set down layers of background colour. Browns, then cobalt blue over the dried browns, greens over the blue. After it has all dried, gently scrub parts back to achieve an old, rocklike texture.

STEP TWO

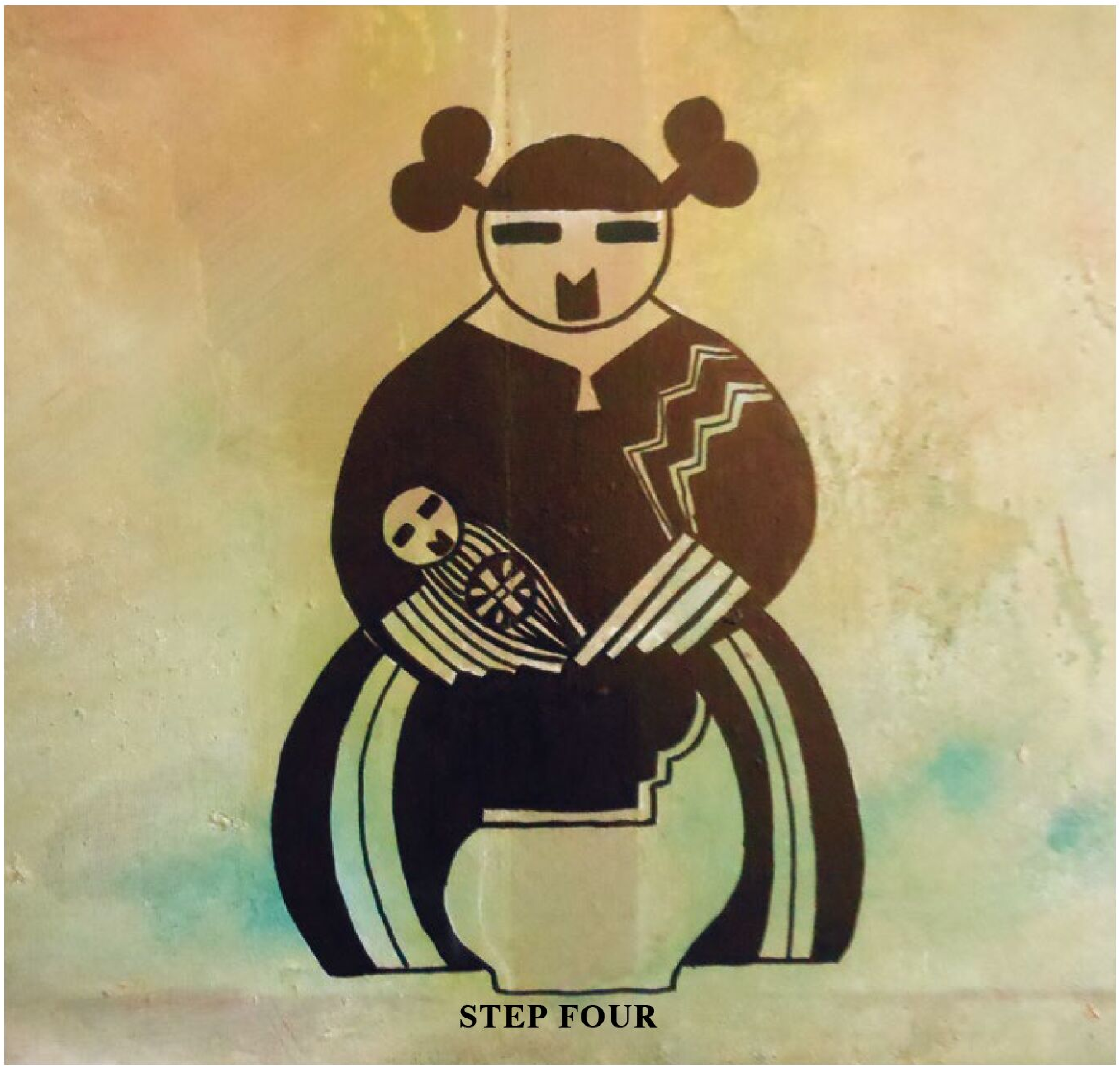
Draw in the Hopi sun Tiowa and paint the outline black. Fill in the triangle shapes, one red and one blue, or whatever colours you would prefer.

STEP THREE

Add the man-eagle outline, directly under the sun. Fill it in black also adding detail as you go. Next I add the Hopi woman and baby, outlined in black.

STEP FOUR

Add the decorative circles above the woman. Everything is outlined in black. Next I add the water symbol (square spirals at bottom). Above that I add the corn - representative of abundance.



STEP FOUR

STEP FIVE

Above the corn are the insects in the flower symbols. Everything is done in black, and then outlined in silver. I add the pueblo dwellings above the woman and baby. Then I move onto the Hopi clowns, one either side of the man-eagle. The clowns represent humour. They show us the mistakes we make in life with a funny element of truth.

FINAL STEP

After the clowns are done in the black and white I add touches of vibrant red. I finished off the dwellings, and then added the rays of the sun. You can do the spots, representing the energy of the sun down the rays with the end of a fine brush, or using a paint pen. Congratulations, you're done. This kind of symbology can make a great personal painting if you are drawn to a certain culture. Study their symbols, pick the ones you love and make it something special.

SENNELIER

Sennelier watercolours are wonderful!

Australian Agent:
Heidelberg
Fine Art
Wholesalers

Sennelier watercolours were first manufactured in Paris in the late 19th century to meet the demands of the increasingly expressive talents of the French artists at that time who were engaged in capturing the impressions of night life, daily activities and climatic changes of Paris as well as the countryside in the south of France.

Available throughout Australia - ring for stockists!

There are many pigments, such as Japanese Orange, that are unique to the Sennelier 80-colour range.

When first manufactured, a search was made for the purest and clearest gum arabic which was eventually located in Kordofan, Sudan. Today the gum is shipped in lump form and then slowly dissolved in cold water to preserve its great binding strength. The pigments are soaked in distilled water for 24 hours before combining with the gum solution with a little glycerine added as a plastisiser. Only then are the products ground in a special mill to make the watercolours.

Sennelier watercolours are available in both tubes and half pans.

Unlike other European watercolours which reflect the cooler tones of their countries through greens and browns, Sennelier have an extended range of warm tones in reds, yellows and oranges that work so well with our warm Australian desert and beach tones.

Agents: HFAW, PO Box 64, Fitzroy, Vic. 3065 Ph: (03) 9419 5559 Fax: (03) 9419 4232 email: hfaw@bigpond.net.au

Botanical Art

EXTERNAL COURSE

- Learn to draw and paint any botanical subject at your own pace from home
- All skill levels
- Individual tuition by fully qualified international tutor and artist

Leonie Norton

www.botanicalart.com.au
leonienorton@iprimus.com.au
Phone 02 9363 1602

AP91

THINK OUTSIDE THE (paint) BOX!

Build your own creative business providing quality art classes for children or adults with The Arts Emporium franchise!

Quality teaching programs, proven business systems, extensive training and a flexible business model that supports a genuine work-life balance.

THE ARTS emporium

CONTACT FRANCHISE CENTRAL
P. 1300 558 278
E. NJ@FRANCHISECENTRAL.COM.AU

The Colours of Italy

Classico, Mediterraneo and Italian Natural Earth colours from Maimeri are a great addition to your palette! They will help you develop painting techniques that have disappeared in the era of modern oil paints. Italian Natural Earths and Mediterranean colours are not reproductions of things past, of obsolete or unstable formulas, but an attempt to keep alive all that is good in artistic techniques and colours of past centuries.

TERRE GREZZE D'ITALIA
★★★033
Terra gialla di Roma
Yellow Earth from Rome
COLORI A OLIO
OIL COLOURS
★★★397
Blu Capri
Capri Blue
COLORI A OLIO GREZZI
COARSELY GROUND OIL COLOURS
COLORI GREZZI DEL MEDITERRANEO
MAIMERI
made in Italy
★★ 284
Vermiglione
CLASSICO
COLORI A OLIO FINI
MAIMERI

S&S
Creativity unlimited™
Phone: 1300 731 529
www.creativityunlimited.com.au

Back to School and University

Contributed

Early in the New Year, many student artists and keen amateurs will be planning to replenish their art supplies and learning tools for the busy months ahead. A selection of your favourite art materials suppliers are ready with useful products to assist with the enhancement of your creative education

JASCO IS READY TO HELP YOU START A NEW YEAR OF CREATIVITY

Artograph's NEW LightPad Series has a sleek and contemporary design making them more user-friendly than ever. Advanced Super Bright LED technology allows the LightPad Series Light Boxes to shine brighter, run cooler and use less energy—providing up to 30,000 hours of maintenance-free creative brilliance! The LightPad Series features durable and attractive extruded aluminium frames with chrome steel corners and the double layered illuminated surface provides a firm work surface. Includes a custom protective storage sleeve. Available in two sizes: LightPad A930 - 9" x 12" (229mm x 305mm) and LightPad A940 – 12" x 17" (305mm x 432mm).

Strathmore® Visual Journals deliver high-performing papers and heavy-duty features engineered to meet the intense demands of creative processes - where pens meet paintbrushes, coloured pencils meet glued photos, markers meet magazine clippings, and found objects find a home. The perfect tool for artists and students to collate and revisit their art in a totally new way. The cardboard Visual Journal cover sheet on the front of the journal can be removed to reveal a subtle yet stylish, hand-illustrated, 2mm thick hardcover. The wire binding allows the journal to lie flat and open up 360 degrees. Strathmore Visual Journals are available in three sizes, in Drawing, Mixed Media, Smooth and Vellum Bristol, and two weights of Water Colour paper. Available in three sizes in each media: 3.5" x 5" (8.9 x 12.7cm), 5.5" x 8" (14 x 20.3cm), 9" x 12" (22.9 x 30.5cm).

Reeves has a new range of Canvas Covered Sketchbooks which can be customised with an artist's own unique design on the cover. The spiral bound sketchbooks have a canvas cover with paper inside. Suitable for sketching pencils, colour pencils, pastels and markers. Available in A5, A4, and A3, they are ideal for visual journals.

The NEW Art Fusion Presentation Portfolios are chic and sophisticated with a smart leather look and stylish metal corners. The portfolios have a strong ring mechanism to hold work in place plus an internal pocket for additional storage. The portfolios are perfect for keeping work safe when presenting, travelling or

LightPad
explore
create
Inspired to draw life
REEVES
A5
A4
A3
jasart
VALUE BRUSH SET
jasart
VALUE BRUSH SET

storing. Available in two sizes, (A2 & A3) and are made in the UK.

The NEW Art Fusion Creative Station is an ultra stylish and functional creative workstation, ideal for drawing, drafting, crafting or as a general workstation. It features a tempered blue safety glass top with heavy gauge steel construction for strong durability. Keep your essentials organised and close at hand with two removable side trays for supplies, three plastic moulded slide-out drawers for storage and a 9.5” x 28” (24cm x 71cm) pencil storage drawer. Table top angle adjusts from flat up to 35°. The main work surface is 38” x 24” (97cm x 61cm). The perfect multi-functional contemporary table with a timeless design for the home or studio.

Winsor and Newton Artisan Water Mixable Oil Colour has been specifically developed to appear and work just like conventional oil colour. The key difference between Artisan and conventional oils is its ability to thin and clean up with water. Hazardous solvents are not necessary for Artisan so students can learn about oil painting techniques and enjoy a safer painting environment. There are 40 colours in the range plus a dedicated range of 11 Artisan solvents, oils, mediums and varnishes, allowing artists to achieve all oil painting techniques.

Winsor & Newton Designers’ Gouache is an opaque water colour. It is a superior quality gouache that has brilliant opaque colours of exceptional tinting strength and even flow. The unique feature of Winsor & Newton Designers’ Gouache is that it has an extremely high level of pigments. The superb covering power is achieved by the high levels of pigmentation, not by the use of fillers or opacifiers which are often found in cheaper gouache alternatives. Winsor & Newton Designers’ Gouache is available in individual 14ml tubes plus a number of sets that are ideal for students learning colour mixing techniques, painting and design work.

Jasart has two new 12-piece brush tube sets available in long handle and short handle versions. The brushes are made using White Taklon hair and are suitable for use with Acrylic, Water Colour, Poster Colour, Gouache and Tempera paints. The sets include a variety of popular brush sizes including round, flat, filbert and fan shaped bristles. They’re packaged in a convenient and practical tube that can be used for storing your art products. Tube ends can also be used as water pots whilst painting or as unique colour mixing pots.

Rotring Tikky Graphic Pens have a waved textured grip design which provides an extremely comfortable writing and drawing experience. They’re lightfast and water resistant giving high density writing /drawing results. Seven different line widths are available for precise writing and drawing with free view to the tip. Also available in a 3-pen set (sizes .2mm, .4mm and .8mm).

Further information about quality artists’ products can be obtained from JASCO – telephone 1800 676 155.

DESIGNERS
WINSOR & NEWTON
DESIGNERS GOUACHE
CMYK Mixing Set 5 x 14ml
Primary Colour Set 6 x 14ml
ART FUSION

MATISSE MEDIUMS 101

As the school holidays draw to an end and parents everywhere breathe a sigh of relief, we at Derivan thought it would be a good time to encourage artists to learn the basics with an article on acrylic mediums. So, welcome to Derivan Art School - Mediums 101!

Acrylic paints are often seen as somewhat not comparable to oil paints, partially due to their relatively recent invention and the fact that they are seen as less versatile. And this is where mediums come into the picture, so to speak. Derivan has a medium specifically designed for practically every artistic need, and today we will be concentrating on our four best sellers, although some additional mediums will be mentioned.

So what are mediums? Put simply, they are series of products or additives to be used in conjunction with acrylic paints to create a range of textures and finishes, you can enhance, glaze, build, extend and even glue when used in collage work. They offer artists vast control over the resulting layers of acrylic paints.

EXTEND

One of our most essential mediums is MM9 Acrylic Painting Medium. This product is designed to mix with acrylic paints instead of water to increase flow without affecting colour and water fastness. It is very useful when creating thin layers of glazes while improving gloss and retaining paint film stability. It can be used with both Matisse Flow and Structure acrylic paints. Although white in colour, it will not significantly alter the colour of the paint when blended.

Even though our first impulse to thin a paint film to create a translucent effect would be to mix water with Matisse acrylic colours, the addition of more than 30-50 per cent water will reduce not only colour strength, but will also decrease the "binding" capacity of the paint, making it less waterproof when dry. So if you paint over the top of it the new colour bleeds in with the old colour creating a regrettable mess. MM9 Acrylic Painting Medium lets you increase the flow of any acrylic paint to create stains and layers, while retaining both colour and waterproof qualities.

In contrast, the addition 10-20 per cent MM9 Acrylic Painting Medium to acrylic paint can be done so without the need to add water. However, when adding more than 20 per cent medium it is recommended that equal parts water and medium be used. This will ensure that finish and waterproof qualities of the final blend are not compromised.

As MM9 Acrylic Painting Medium has a low sheen finish with good adhesion, it also makes it suitable for use as a transparent primer or surface conditioner on canvas, paper and board. I used this as a primer over linen so I could still have that lovely texture and colour of linen showing through.

GLAZE

Now we move on to MM4 Gel Medium. One of the most versatile mediums in the Matisse range, MM4 Gel Medium mixed with acrylic paint allows the building of impasto like transparent layers that dry to a high gloss finish. This is an ideal medium to create translucent glazes while retaining paint consistency and film stability. Impasto refers to the application of a thick paint that leaves visible brush or palette knife marks. If you've ever felt that acrylic paints may not be able to achieve the same soft translucent qualities of oil paints then this is the product to change your mind.

Only a small amount of colour is necessary to achieve a glaze layer, a five per cent acrylic paint is recommended be added to this medium. When mixed, the blended paint and gel medium should be a very pale version of the original paint colour. As it dries, the transparent qualities of this medium become apparent, and the richness of the acrylic colour will develop. Although it may be tempting to add more paint, doing so will reduce the transparent qualities, resulting in an opaque, gloss finish. As this medium dries from opaque to transparent, artists may need to wait between layers to see if the desired effect has been achieved, so after you do a layer, go out for a cup of coffee or a bite to eat because waiting for the transparency to kick in can be, well, like watching paint dry.

Although this medium creates translucent layers, extending paint colour and retaining consistency, MM4 Gel Medium is not suitable for achieving very thick, clear, resin-like finishes. Due to its formulation and purpose, if applied directly from the container in a layer thicker than 2mm, the resulting layer will dry to a semi opaque to gloss white finish.

Gel Medium is multipurpose little gel that can also be used as a collage adhesive. Although many people use diluted PVA glue for this purpose, MM4 Gel Medium is a superior choice for the following reasons:

1. It dries to a flexible transparent finish. PVA is much less flexible and may crack if used on surfaces such as stretched canvas.
2. MM4 Gel Medium dries completely clear, is non-yellowing and Acid Free, ensuring your work remains permanent in archival terms and stain-free over time.
3. It will not reactivate once dry if additional layers of collage work are added.

When using MM4 Gel Medium as an adhesive it is important to apply the product quickly and evenly to ensure that it will not begin to dry before the collage piece is applied to the surface, as this can compromise the adhesive properties. The use of sponge brushes, which are basically just firm sponges on a brush handle, can help speed the application process.

DERIVAN MATISSE
Acrylic Painting Medium
(Thin Viscosity Binder)
MEDIUM 9
DERIVAN MATISSE
Gel Medium
(Gloss Finish)
(Thick Viscosity Binder Medium)
250ml
MEDIUM 4
DERIVAN MATISSE
Polymer Gloss Varnish
(Mid Viscosity Binder Medium)
250ml
MEDIUM
DERIVAN MATISSE
Impasto Medium
250ml
MEDIUM 7

MM9 Acrylic Painting Medium and MM4 Gel Medium dry to a glossy finish, but if you're the type who thinks matt is where it's at, we do have MM5 Matt Medium. Also, if you do use MM4 Gel Medium on certain sections of the canvas, you may end up with different areas of the same painting having gloss and matt finishes. If a uniform gloss finish is required over the entire canvas, the use of MM7 Polymer Gloss Varnish and Gloss Medium is recommended.

BUILD

If you think your acrylic paint isn't thick enough to create highly textured effects, then MM2 Impasto Medium will change your mind. The word impasto refers to the application of a thick paint that leaves visible brush or palette knife marks. This medium, mixed with acrylic paint, will achieve impasto effects by increasing the thickness and density of the paint.

Although pigment-free and white in colour, it does not alter the colour of the paint when mixed with the paint in a 50/50 ratio. It dries to a low sheen, subdued finish very similar to that of Matisse acrylic paints.

MM2 Impasto Medium can be added to either Matisse Flow or Structure acrylic paints, but is particularly compatible with the Structure formula due to its thick and full-bodied qualities. MM2 Impasto Medium can also be applied unmixed from the tub directly to a primed canvas with either a palette knife or brush. Once dry, it can then be painted over with the Matisse acrylic paint of your choice.

MM2 Impasto Medium allows blends of this medium and Matisse colours to be applied much more thickly in a single application than paint, without the fear of shrinking or cracking. However, extremely thick layers and extremes of temperatures/humidity whilst working are best avoided, unless you would like to see sections of your painting crack end up on the floor. If this does happen, just lie and tell everyone it was deliberate.

ENHANCE

Acrylic paint users often find that the colour intensity of their painted layers becomes more subdued once dried. The use of MM7 Polymer Gloss Varnish and Gloss Medium will help maintain colour intensity with a shiny finish comparable to that of oil paintings. MM7 Polymer Gloss Varnish and Gloss Medium is a permanent water-based varnish/medium used to create a glossy, highly reflective finish. As a medium blended with acrylic paint it will increase both flow and gloss levels.

Although white in colour, MM7 Polymer Gloss Varnish and Gloss Medium dries completely clear and is non-yellowing. The white colour is an optical effect produced by light refraction of acrylic particles suspended within the water-based medium.

The careful proportion of water to medium will allow for a smooth application of a varnish layer, increasing flow and minimizing texture created by brush strokes. On application, this varnish may appear to be slightly white, but will become transparent as it dries. It is important to apply the product rapidly and not keep working the surface as it begins to dry. Doing so can result in white patches and you can trust me when I say that these patches are virtually impossible to remove.

Always drying times will vary depending on prevailing weather conditions where temperature will affect the curing (drying) of the varnish film. As tempting as it may be, do not attempt to speed the drying process with a heat source as this may cause cracking of the paint film over time.

When using as a medium, a good starting point is a 50/50 ratio with acrylic paint. Our advise is for you to experiment with ratios, recording the results for future reference, a most useful studio practice. Personal experience has shown me how frustrating it is to just randomly try to recreate the formula that worked best.

Although we have covered only four of the products in the Matisse Mediums range and briefly referred to application techniques, we have other mediums and in depth technical information on each of these mediums for you to consider at our website www.derivan.com.au or by requesting our comprehensive Matisse Technical Guide through one of our distributors.

Today's session on Mediums 101 has come to an end. Your homework for today is to consider what Derivan Matisse Mediums can do for you. The one thing that all our mediums offer is additional ways for you to discover just what acrylic paints are capable of. How you choose to do that is the point where new avenues of creativity begin!
DERIVAN – Inspire Innovate Create

For your nearest stockist of Matisse and Derivan Mediums contact Derivan Pty Ltd on 02 9736 2022 or email derivan@derivan.com.au

BACK TO SCHOOL AND UNIVERSITY WITH S&S WHOLESALE

S&S has a wide variety of items on offer for Back to School From colouring, pastel, sketching and graphite pencils to charcoal, brushes, oils, acrylics, watercolours, gouache, paintstiks, easels, sketchbooks and paper, students will find everything they need to make this year an artistic success.

A large selection of the Derwent pencil range is on offer for this year's Back to School. S&S is offering Derwent Inktense, Coloursoft, Drawing, Artist, Studio, Watercolour, Pastel, Metallic, Graphitint, Tinted Charcoal and Sketching pencils along with some specially selected Collection Sets for students to begin their artistic year in style. These selections of pencils are available in selected wooden boxes and tins. Derwent pencils are high quality drawing instruments suitable for amateur, student and professional artists. This range of pencils provides a wide choice of mediums for all pencil artists. The rich, luscious colour of Coloursoft and the bold, earthy tones of Derwent Drawing pencils are especially good for capturing landscapes and life drawings while the unique properties of Graphitint and Tinted Charcoal offer artists exciting new mediums to create beautiful pencil drawings.

DERWENT
72 Inktense
72 Inktense
DERWENT
24 Inktense
24 Inktense
DERWENT
24 Drawing
24 Drawing
DERWENT
24 Artists
24 Artists
DERWENT
24 Pastel Pencils
DERWENT
Academy
Quality art materials to develop and improve your skills
24 COLOUR PENCILS
24 COLOUR PENCILS

Inktense pencils are pure, vibrant colour pencils that combine the intensity of pen and ink with the versatility of line and wash. Use dry to create strong, vivid tones then apply a light wash to achieve a translucent ink-like effect. Once dry, the colour is permanent and can be worked over with both soluble and non-soluble media. Derwent Inktense pencils are incredibly versatile and can be used to create a diverse range of art from Japanese Manga and vibrant silk painting to more traditional watercolours and stunning botanical illustrations.

Now available to Australian art students are the newly re-formulated Derwent pastel pencils. These pencils have a softer texture and improved performance than the previous Derwent Pastel pencils. The colours are vibrant, intense and blend easily allowing you to create an infinite number of hues and tints. All Derwent pencils are now manufactured with an environmentally friendly, water-based, solvent free coating.

For sketching artists, there is a selection of graphite and sketching pencils, mixed media sets and charcoal. The Cretacolor Black Box and Artino graphite sets contain a useful selection of black drawing materials including charcoal, graphite and Nero drawing pencils while the Bruynzeel Design sketching specialties set and the Cretacolor Artino and Primo sketching sets all provide a great selection of sepia, sanguine, charcoal and chalk pencils along with accessories such as paper stumps and kneadable erasers.

The new Cretacolor "Artist Studio" Drawing 101 set is ideal for all art students. This excellent value, introductory set contains three graphite pencils (HB, 2B, 4B), an extra soft oil charcoal pencil, white chalk pencil, sanguine pencil, sepia pencil, three charcoal pencils (soft, medium, hard) plus paper blending stump. For something a little different try the Cretacolor "oil pencil" sketching set. This set contains a selection of oil pencils that are perfect for all types of drawing, sketching, landscapes and portraiture. This set contains oil pencils in white chalk, sepia (light and dark), Nero (soft and extra soft) plus Sanguine.

If you are looking for charcoal, the soft black willow charcoal from Coates is particularly well suited to satisfy a whole range of artistic needs. Coates willow rods are clean and straight – top quality artist pieces! S&S is also offering Daler-Rowney's willow charcoal for back-to-school this year. This premium quality charcoal has a deep black hue and uniform texture and is available in a range of thicknesses.

Bruynzeel Pastel pencils are available for back-to-school this year. These pastel pencils are regarded by many as the best pastel pencils available. Manufactured from the highest quality pigments they offer a high degree of light fastness and maximum purity. With a soft, smooth and fine texture, they are excellent for landscape, portrait, fine and broad work. They are water-soluble and the cedar barrel allows for easy sharpening and prevents splitting. Daler-Rowney Artists Oil Pastels are a serious painting medium providing both a pastel and oil colour effect. These round oil pastels are smooth, easy to use and have been carefully selected to match and complement the Daler-Rowney Artists Soft pastel range.

For protection of your work, Nuart workable fixative gives clear protection to prevent smudging or dusting of your valuable drawings. Nuart workable fixative has been specially formulated for charcoal, graphite,

coloured pencil and pastel drawings.

To transport your pencils around, then look no further than the Derwent Pencil Wrap. Made from heavy cotton canvas they are available in pocket size (holds 12 pencils) or standard size (holds 30 pencils) and have a small pouch for accessory items such as erasers and sharpeners. They are small enough to be carried in your pocket, bag, portfolio or backpack. Ideal for the artist on the move!! The Derwent Sketching Folio is also worth a look at for those artists who like to work outdoors. It contains everything you need to sketch anywhere, anytime including 12 Graphitint pencils, three water-soluble sketching pencils, two charcoal pencils (light and dark), sharpener, palette, eraser, water brush and A6 hardback sketchbook, all packed in a compact carry case.

S&S is also offering a selection of fine liners and markers to students this year. The Cretacolor Artstik is a fine line writing pen with a metal encased nib containing permanent black India ink. These pens are available in three nib sizes (0.3, 0.5 and 0.7mm) and are ideal for sketching, technical drawing or fine writing. The Sakura Pigma Micron fine liner contains the unique Pigma ink which is permanent, waterproof, colour and light fast. Pigma Micron pens will write on virtually any porous surface and will not bleed through paper. They work very well on tracing paper. Pigma Micron is available in black in a variety of line widths from 0.2mm to 0.5mm for both technical and artistic drawings. There is also a range of eight colours which are great for cartooning, illustration, Manga, scrapbooking and journaling. Bruynzeel Markers are perfect for the younger student. This set of 50 quality felt tip markers contain a high quality ink that will not dry out in the barrel and will wash out from most types of fabric. Markers feature a safety cap with ventilation.

If painting is your forte then check out the offers from Daler-Rowney and Maimeri. S&S is offering sets of Classico oil colours, Georgian Oil Colours, System 3 Acrylics and Designers Gouache. Georgian oil colours have been the UK's favourite oil paint for many years. Georgian Oil colours offer artists high quality and performance at an economical and uniform price across colours in the range. They are produced to the same exacting standards as Daler-Rowney Artists' Oils and are carefully blended and tested to produce the most brilliant colour and match the tint and texture from batch to batch. Daler-Rowney Designers Gouache is characterised by its free-flowing texture, tinting strength and excellent covering power. It is a brilliant, opaque, artists' quality body colour made using only the highest quality pigments and calcium carbonate ensuring that it retains its' pure bright colour across all 87 colours in the range. Daler-Rowney's System 3 Original and Heavy Body acrylic colours are high quality acrylics featuring a high pigment loading, excellent covering power and durability – even outdoors!

Maimeri Classico oil paints are also on offer for Back-to-School. These highly regarded Italian oil paints contain the highest quality and exceptionally finely ground pigments blended with the best quality linseed oil. Classico oil paints are the perfect bridge between student and professional oil paints. Due to the unique manufacturing process of Classico oil paints, all 74 colours are the one price, so students will not be paying expensive prices for cadmium and cobalt based paint colours. For a different take on oil painting, try Shiva Painstiks. These are professional grade artists' oil colours in convenient stick form. Manufactured from quality pigments blended with refined linseed oil, they can be used in conjunction with conventional oil paint surfaces, mediums and varnishes, using the same methods and techniques.

For Watercolourists, the Venezia watercolour "Travel Box" is a unique, compact, folding "pocket" case containing 10 1.5ml half-pans of concentrated Venezia watercolours, a 10-well mixing palette in the lid and a convenient thumb hole for stability at the base plus short-handled, quality hair brush. The Venezia "Pocket pan" set contains 12 x 1.5ml half-pans in a soft rubber-like case with twin folding lids, three mixing wells and removable plastic palette. Alternatively, you may like to try a 12 x 8ml tube introductory set of Daler-Rowney Aquafine watercolours. For those wishing to try something different, Cretacolor Aquastics are definitely worth a look.

They are water-soluble artists' oil pastels that are made with the highest quality pigments and produce pure, clean, gloss colour. They are excellent using alone or combined with other water-soluble or dry media.

A stable platform is essential for painting and this year S&S have a selection of top quality easels on offer. The BEST Portable/Collapsible easel is hand-made from American Red Oak and covers a full range of angles from vertical to horizontal, making it ideal for works using watercolours, oils, acrylics and pastels. For outdoor or plein air work, look no further than the Richeson field/sketching easel, the Maimeri folding easel or the St. Pauls field easel from Daler-Rowney. Both are lightweight, compact and easy to transport. The St. Pauls field easel is supplied with a carry bag to make transport even easier. The Daler-Rowney "Artsphere" is a new concept in easel design. It has a small base and large work surface area that can be positioned flat or in portrait/landscape style. Ideal for artists, designers, hobbyist and crafters the Artsphere has a unique ball and socket joint that allows the large A3 drawing board to move in any direction.

To complete your painting experience S&S is offering a set of Daler-Rowney "Simply" Golden Taklon or Bristle brushes. Each set contains 10 brushes in various sizes and all have nickel-plated brass ferules and short timber handles. The Golden Taklons are suitable for oils, acrylics and watercolours while the Bristle brushes are best used for oils and acrylics.

To begin your masterpiece you will need something to begin on. S&S has a great selection of sketchbooks from Fabriano, Derwent and Daler-Rowney. These sketchbooks are the ideal platform for taking initial sketches prior to painting or for plein air work. The Fabriano Artists' journals are available in several sizes and contain a selection of 90gsm Ingres paper in various colours and are ideal for work in pencil, pastel, charcoal and ink. The Daler-Rowney "Ebony" and "Cachet Classic" Hardback books contain quality acid-free paper in 150gsm and 220gsm respectively. Both are bound with durable, rigid covers and have a glued/sewn spine. The "Ebony" and "Cachet Classic" books are suitable for works in pen and ink, pencil and all other dry techniques and the covers can be overprinted.

If you would like any further information on the S&S Back-to-School offerings please visit www.creativityunlimited.com.au or phone S&S Customer Service on 1300 731 529.

Atelier Interactive Artists' Acrylic
Rethink Acrylics.
www.chromaonline.com
12 TUBE SET
FREE CD-ROM
Archival Oils
Advanced Technology
Archival Oils 7 Tube Set
7 TUBE SET
Atelier Interactive Artists' Acrylic

AT CHROMA, IT'S ALL ABOUT THE PAINT!

Chroma is a wholly owned Australian company that has been committed to providing high quality paint for artists, teachers and students for over 40 years. The company manufactures a variety of product ranges to suit all your back to school requirements at its factory in Mt Kuring-gai, north of Sydney.

School students will find Chromacryl Students' Acrylics very satisfying to use. Long recognised as the leading acrylic for schools, Chromacryl has a body and density similar to an artists' impasto acrylic with a strong colour and excellent covering power, allowing you to explore amazing textural possibilities; and when combined with a range of Chromacryl mediums, it provides a versatility of classroom applications, including fabric painting and collage. The colour range is based on the warm and cool primaries system which makes colour mixing more effective and teaches good fundamentals to developing artists.

Serious art students should upgrade from Chromacryl to A2 which now has a great new LIGHTFAST formula. Students need to consider the lightfastness of their paint because the artwork they create in their final years at school and university are often of a high standard and hold significant sentimental value (especially to parents) and it can be very disappointing to see these important pieces fade over the years.

This big improvement in quality means that A2 is now also a good choice for professional artists who want to sell their artwork. A2 Lightfast is very highly pigmented and has the colour strength, covering power and handling properties almost identical to premium quality impasto artists'acrylics...but at a price that students can afford!

The A2 colour range substitutes the expensive cadmium and cobalt pigments found in artists' colours with more cost effective alternative colour mixes called "Hues", which look the same but cost less. If you want to discover the joys of using mediums, A2 can be a good way to start as it is 100% compatible with Atelier mediums.Atelier Interactive Artists' Acrylic is a premium quality impasto acrylic with maximum pigment load, colour purity and lightfastness. University and Year 12 students who want to experience 'real artists' paint' and ensure their major works stand the test of time will benefit greatly from using Atelier Interactive. The unique Interactive formula allows the paint to be re-wet using a water sprayer to extend blending time; or layers can be quickly overpainted like a traditional fast-drying acrylic. With Atelier Interactive you have more creative freedom because you control the painting process, combining wet-over-dry and wet-in-wet blending … with just one brand of paint! The extended wet-in-wet blending that is possible with Atelier Interactive is a great way for art students to start to learn about oil painting techniques without having to worry about the health and safety issues often associated with using solvents.

Of course a better way to learn how to use oils would be to simply get some Archival Oils and Odourless Mediums – the paint is top quality and the solvents have virtually no smell at all!

Series One in Archival contains a complete colour mixing range, specially priced to suit student needs and budgets; these colours are called the Gold Series. These professional quality artists' colours are much more satisfying to use than traditional student grade paints which are under-pigmented. In addition to offering great value, Archival Oils are fast drying and flexible – which makes them perfect for students who need to get their projects finished quickly for assessment and don't have time to follow the traditional 'fat over lean' oil paint rules.

Artists who prefer a smooth flow formula acrylic will love Chroma's Jo Sonja Artists' Colours. With highly pigmented and lightfast colours, this versatile range meets the needs of all artists. Best know as a decorative artists' paint it is also ideal for fine detail work and watercolour effects; and the smooth matte finish makes it a great alternative to gouache for design students. When used in conjunction with Jo Sonja's mediums, this paint can be applied to virtually any surface – including wood, metal, plastic, glass, ceramics, paper, fabric and canvas.

Each of these Chroma brands are available in a variety of sets which are offer cost effective and convenient ways for students to stock up on paints for the year ahead.

Chromacryl Students' Acrylics are available in five tube and ten tube sets. A2 Students' Acrylics come in 12 x 20ml tube sets; 4 x 120ml tube sets; and 8 x 120ml tube sets. Atelier Interactive paints are offered in a seven tube cardboard boxed set as well as a 12 x 20ml tube set. Archival Oils come in a seven tube set. Chroma's Jo Sonja paints are available in a 12 x 20ml tube 'Creative Possibilities Colour Sampler'; a 10 x 20ml tube 'Palette Sampler'; and a 6 x 60ml Mediums Starter Kit.

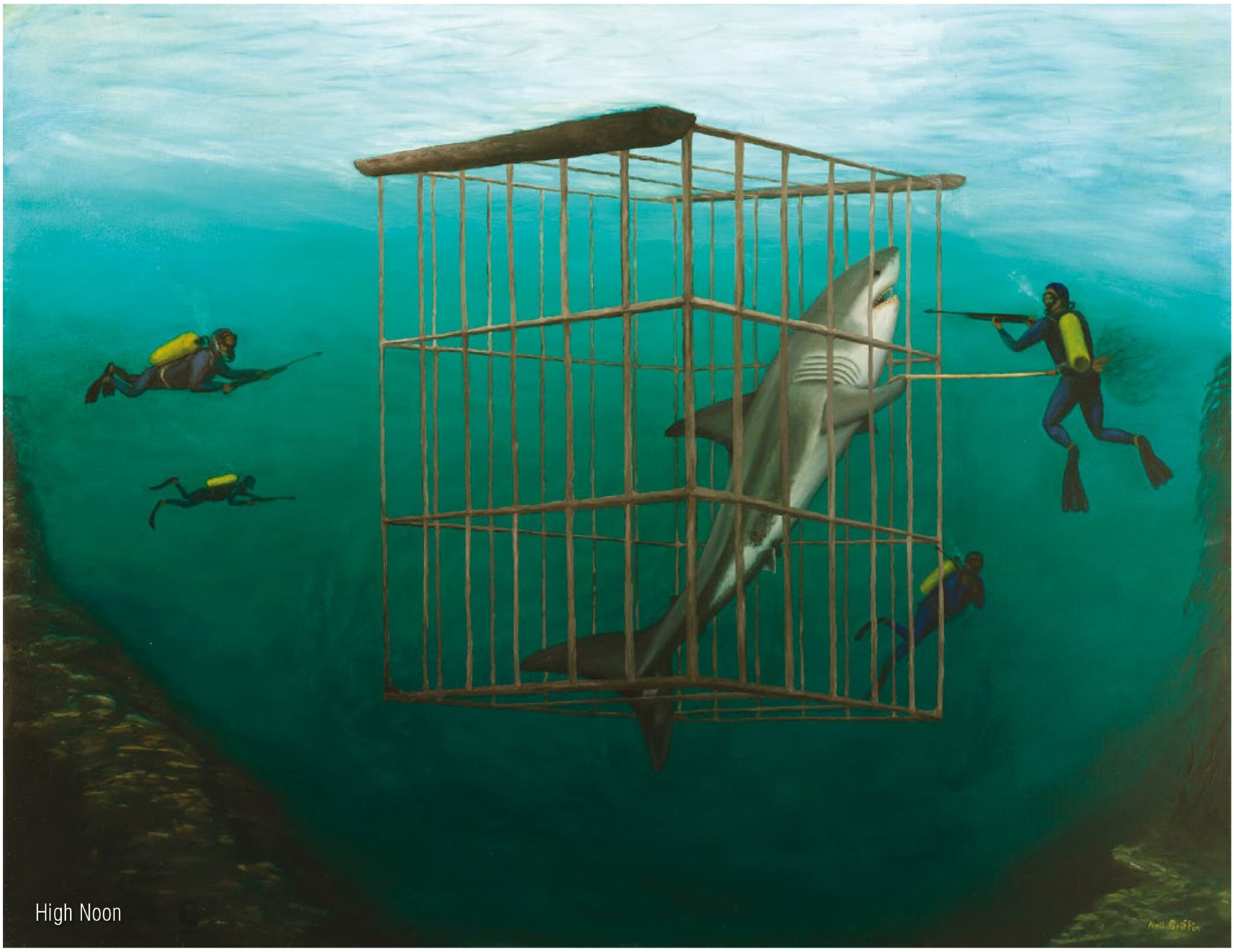
For further useful product information, please visit the Chroma website at www.chromaonline.com

DIOXAZINE PURPLE
SERIES 3
JO SONJA'S ARTISTS' COLOURS
CADMIUM YELLOW LIGHT HUE
OPAQUE
A>2
LIGHTFAST
A>2
CHROMA
ART STUDENTS
ACRYLIC
CADMIUM RED MEDIUM HUE
OPAQUE
COBALT BLUE HUE
SERIES 2
Atelier
Interactive
ARTISTS' ACRYLIC
PROFESSIONAL ARTISTS' OILS
CRIMSON
SERIES 1
ARCHIVAL OILS
ADVANCED TECHNOLOGY

Neil Griffin

Once a Daydreamer!

Thanks to the persistence of his wife Angie,
Neil has finally unearthed his creative talents.



High Noon

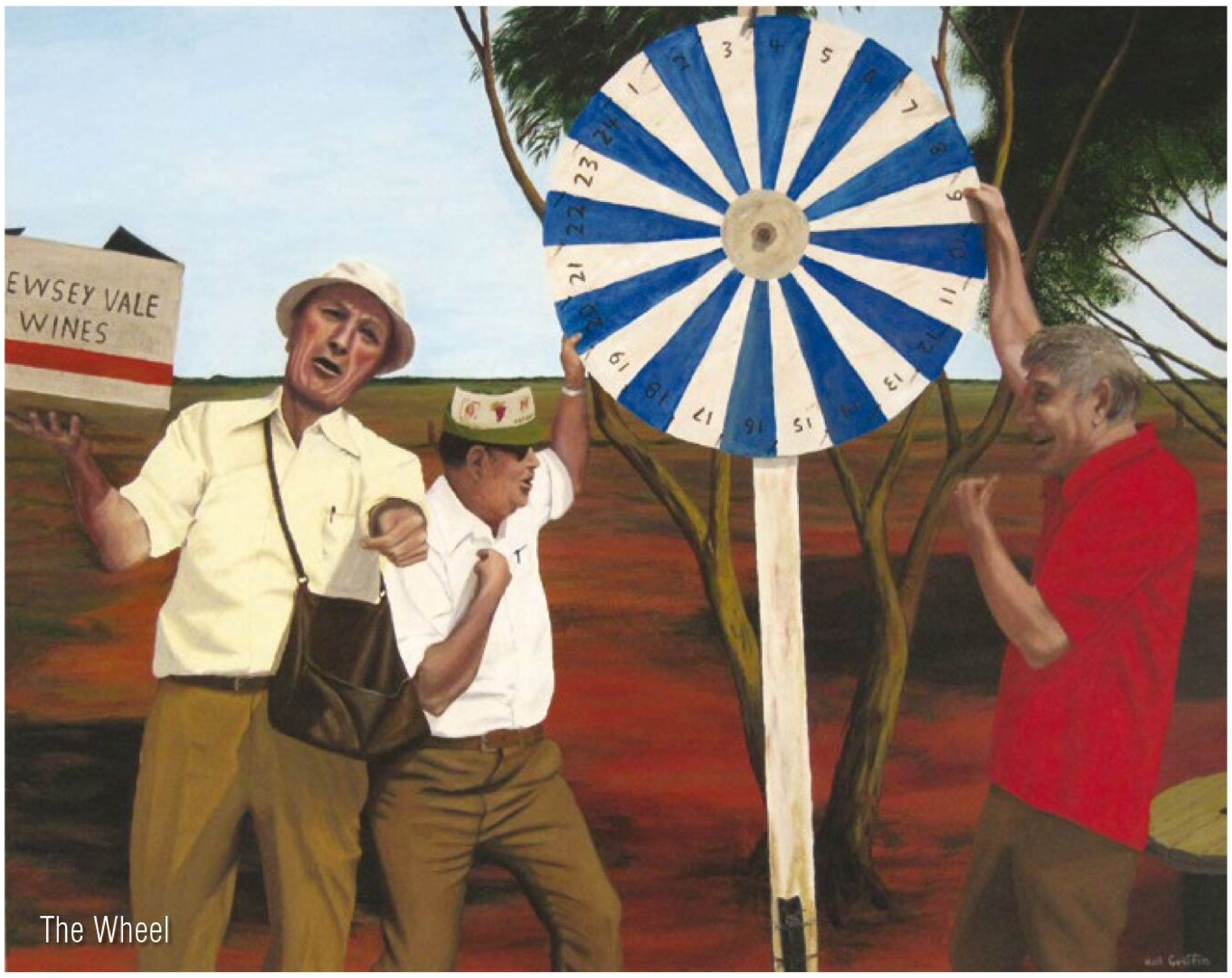
As a child I was always a daydreamer! When my brother and sisters were walking back from primary school, I was still dawdling, drawing on the iron fences with geranium flowers. From an early age I always enjoyed making things. I would see what other children had or toys in magazines that my parents could not afford, and I would have a go at making them with whatever I could get hold of - at times to the detriment of various household appliances and power tools. Later I turned my hand to making slot cars because I was never satisfied with ready-made kits. I always wanted to add my own particular touch to things.

From the first day I struggled at school with the exception of art, science and subjects like woodwork. I can remember being fascinated by boats and ships, often painting pictures of ships in stormy seas. Unfortunately, English and Maths were my undoing and with my continuing struggle, I left school at barely 16 to work in a dairy.

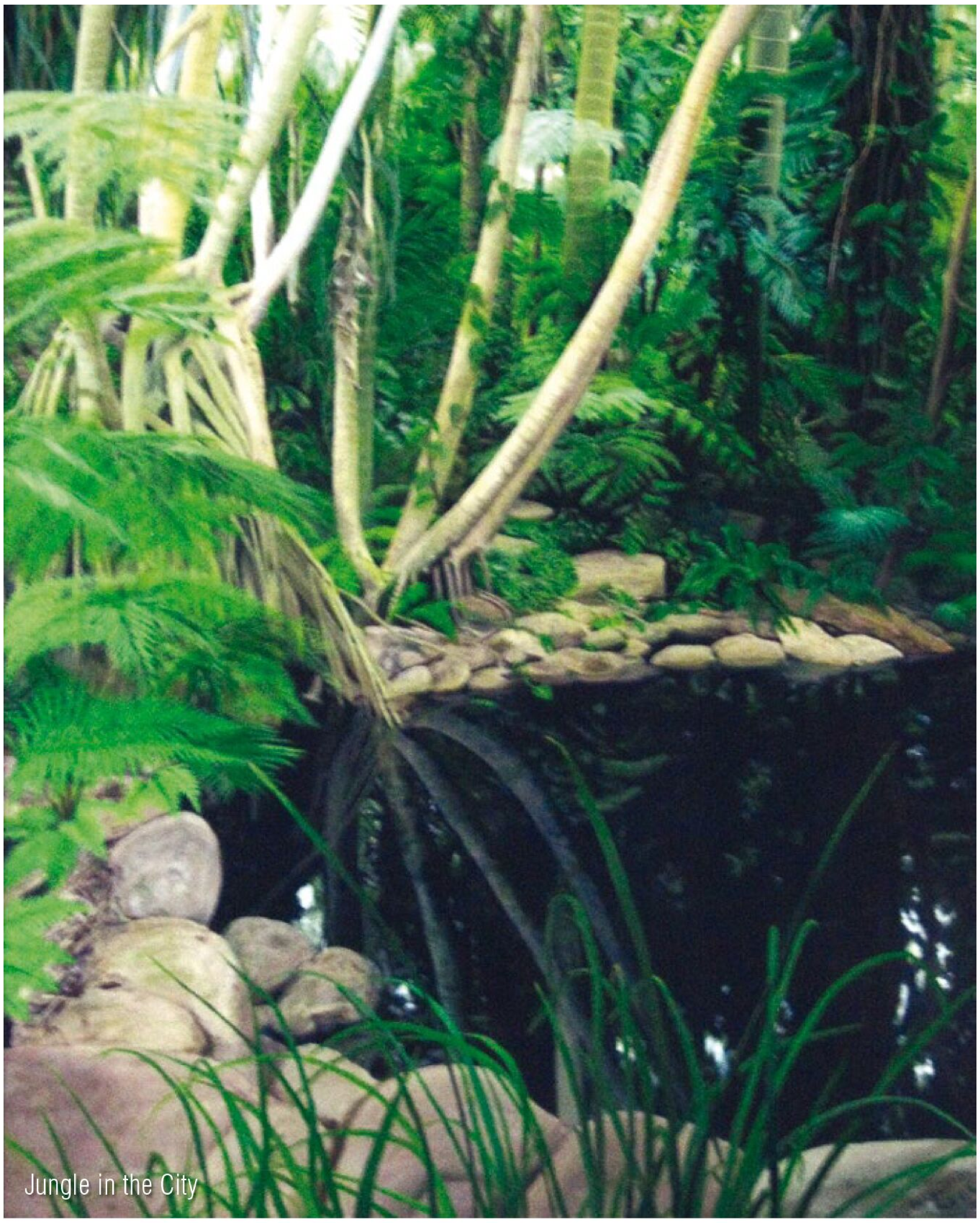
Some time later I sent away for an ‘art ability test’ as advertised on the back of “Post” magazine. However, with the costs and my doubts about the usefulness of the course I did not pursue it. Over the following years art played no further part in my life. The Vietnam and ‘hippy’ years saw me experimenting in other ‘colourful’ pursuits.

Many years later, now in my 50s, I found myself saying something about ‘it would be good to do some painting’ but didn’t do anything about it. My wife Angie, who is the scribe for this article, got fed up with me saying ‘it would be good…’ and slammed a WEA magazine in front of me saying, “For goodness sake, here are some art classes, go do something about it!” (Mind you, now the tide has now turned and I’m saying to my wife to go do something about writing a book!)

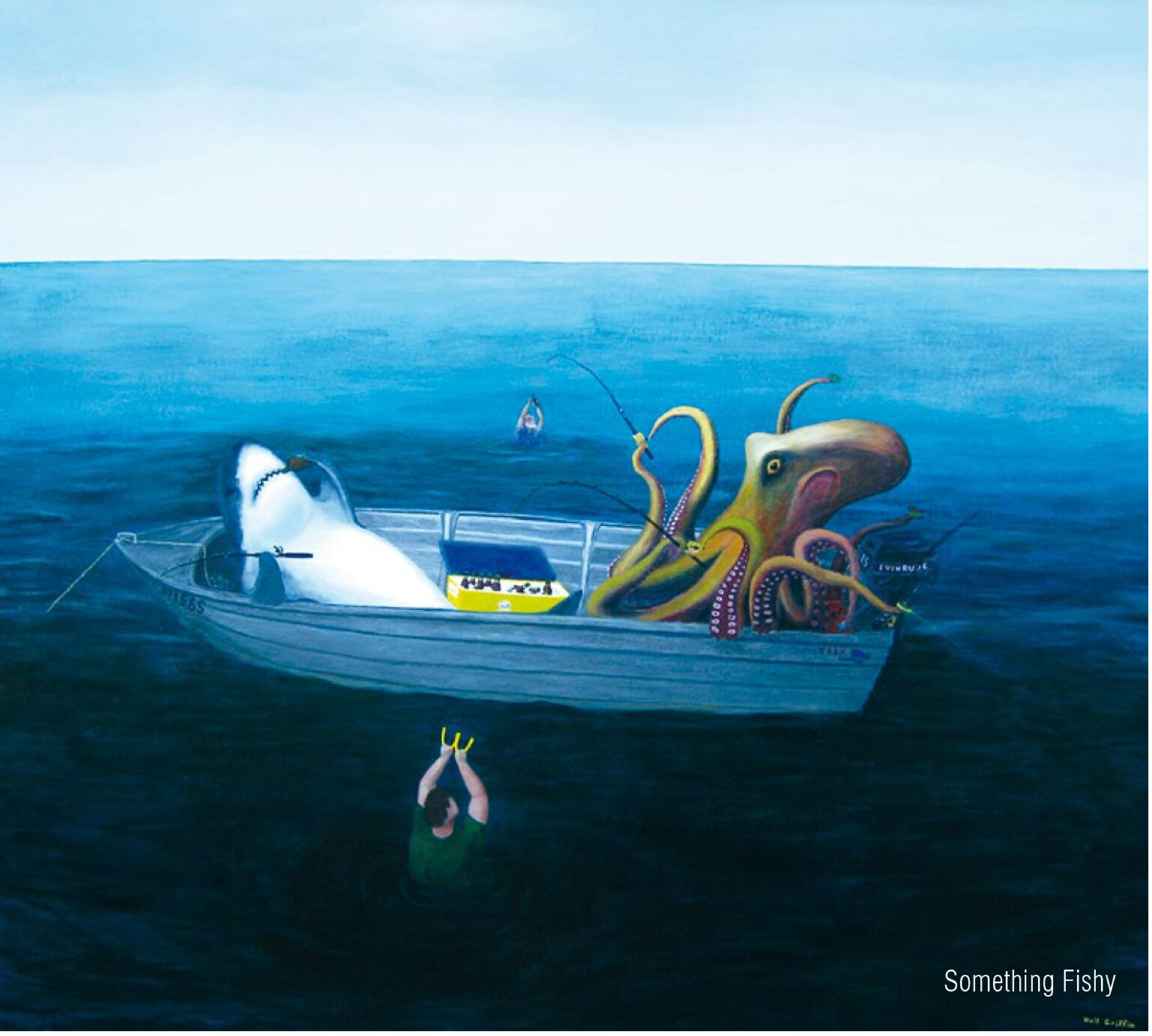
That was four years ago and the start of something that has changed my life! Throughout my adult life I worked at a



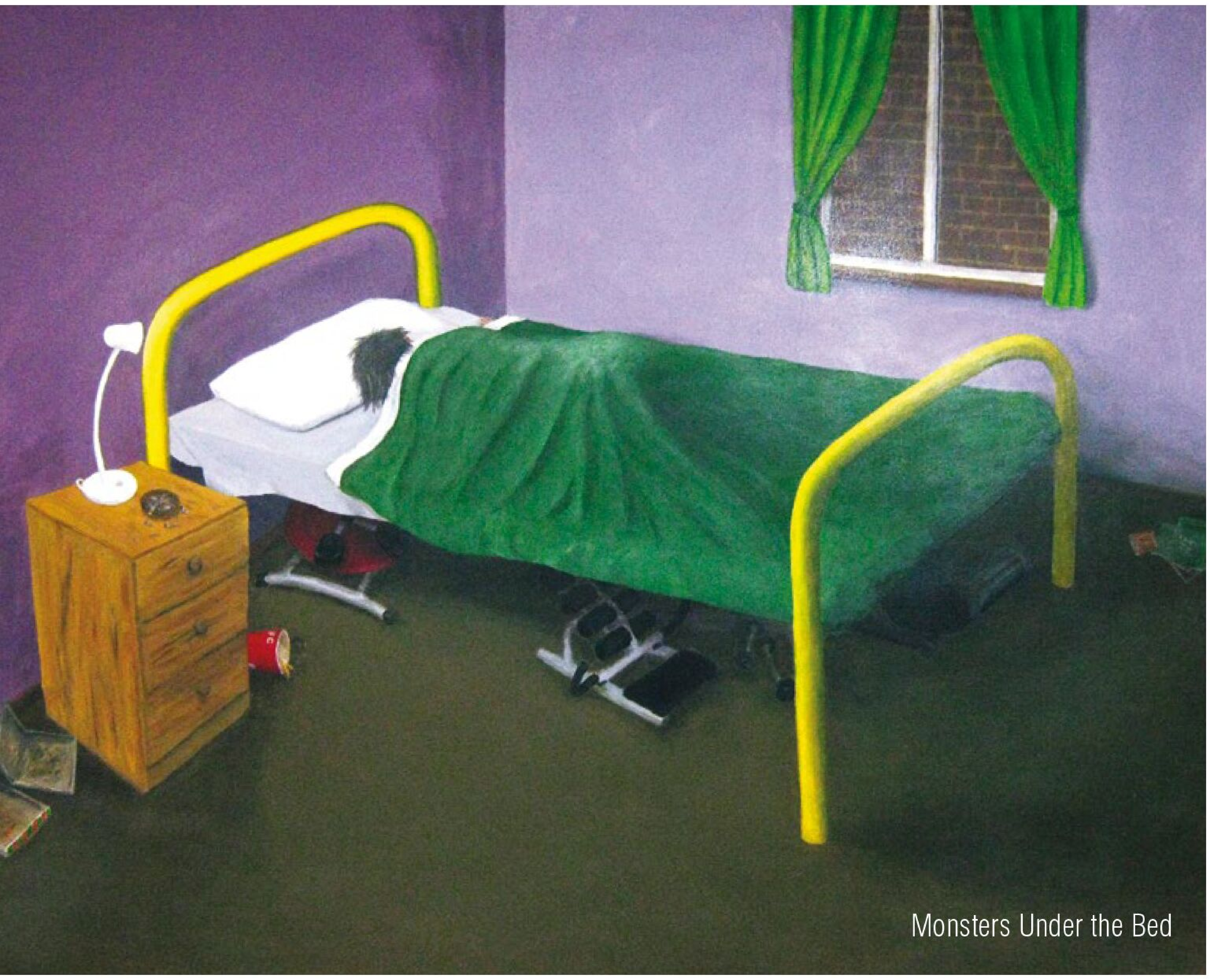
The Wheel



Jungle in the City



Something Fishy



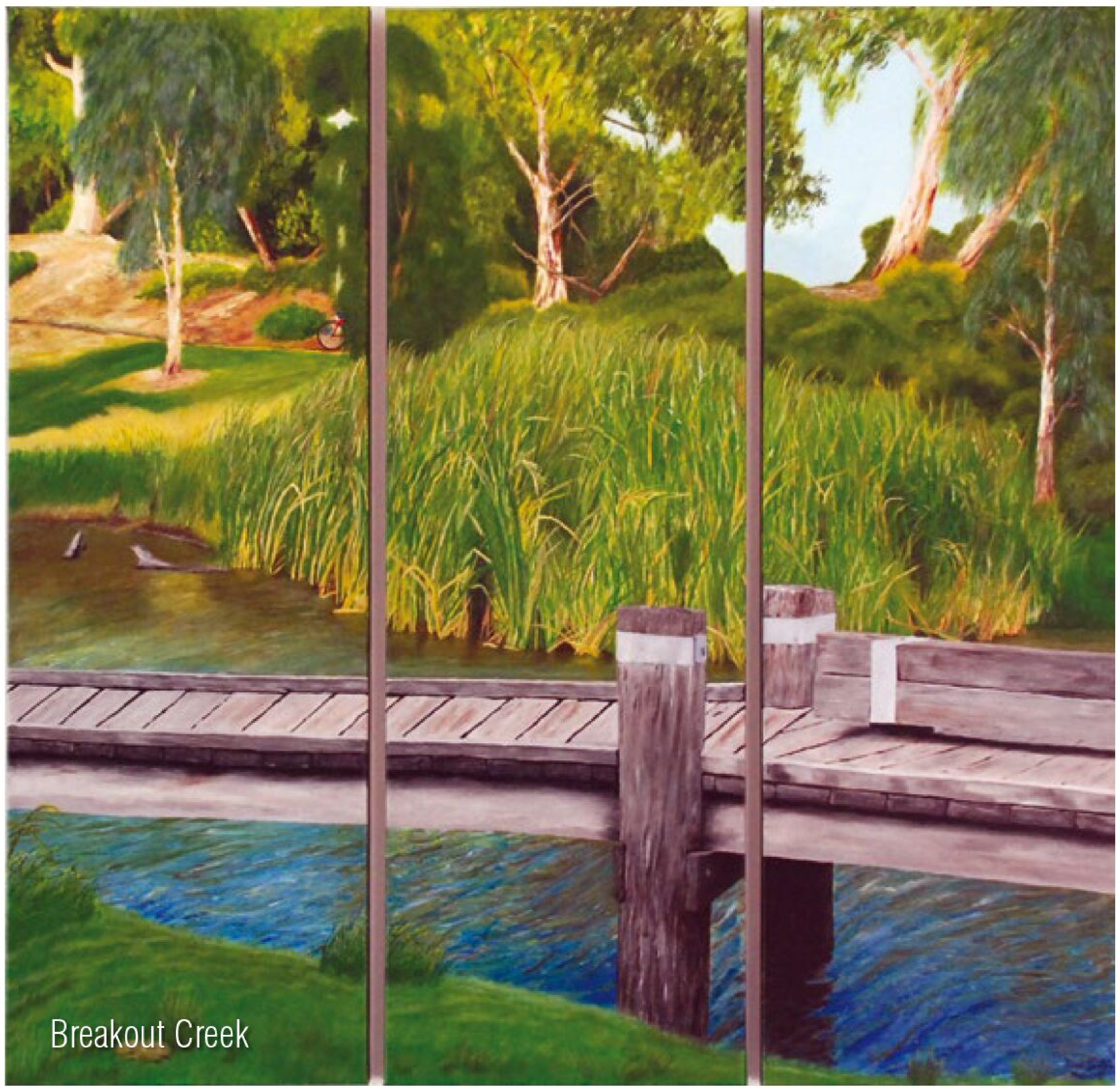
Monsters Under the Bed

number of jobs which, whilst paying the bills, were not fully satisfying or fulfilling. The WEA 'Acrylics for Beginners' unearthed a creative gift that had been dormant for years. I now feel that although I had not been painting for all those years, I had been observing and taking in the world around me and this was now filtering its way out onto my canvasses.

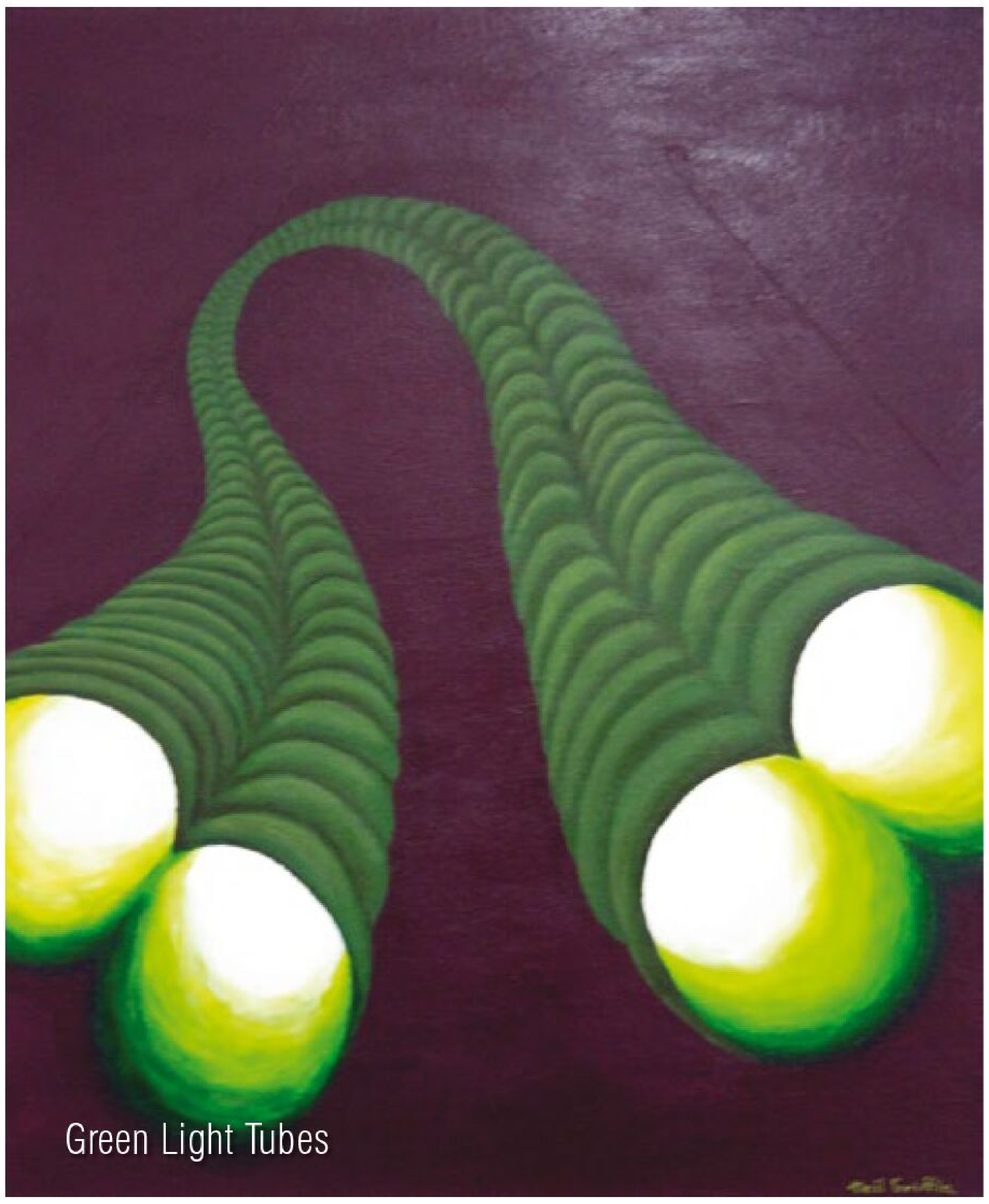
On the last night of the WEA course we had to bring a photo of a subject to paint. I chose our dog Jaxie and this became my first painting. At the end of course I wanted to do more so I joined a local art group at Grange. I started a landscape triptych of the Breakout Creek near our home. Having completed this major piece, I turned to another very detailed landscape 'Jungle in the City' based on the Tropical Conservatory at the Adelaide Botanic Gardens. I began by visiting the Conservatory a few times, taking photos and sketching from various angles. One of the group members said to me, "You never seem to pick any easy subjects!" I've often wondered about this. At this early stage I had not found my own style so I was open and willing to try all sorts of things. My belief is that I don't know what I can't do until I've actually tried it. An exception to this is water colours and pastels. Whilst I appreciate the skill and fine work many others achieve, these mediums don't appeal to me.

With the awakening of my creative side, I was now dragging my wife, not altogether unwillingly, to art shows, exhibitions and galleries in South Australia and interstate. I have been inspired by the work of Robert Hannaford, Mike Barr and various others.

My father used to joke about his grandfather being an artist. He told the story that when money was tight but potatoes were plentiful, he had painted pictures of roast beef and other delicacies on the wall. The meal would then be 'spuds and point' by putting his fork into a potato and pointing at whatever delicacy he desired. I had not realised that



Breakout Creek



Green Light Tubes

my great grandfather, James Martin Griffin, was indeed an artist of some renown. Born in 1850 he migrated from Ireland to San Francisco where he established a studio-home. In 1912 he started teaching painting at the California College of Arts and Crafts.

My love of painting saw me sell my tinny and use the money to build a studio where the boat used to be stored. Having completed two large landscapes I decided to try my hand at my first portrait. I chose a much loved subject from my local Bowling Club 'Lenny'.

His children bought the painting. When Lenny passed away, I was touched to see that the painting was on display at his funeral service.

My subject matter changed again with my next project which was a quirky statement on life. I wondered what might happen if things were reversed and the fish were in the boat. This resulted in 'Something Fishy'. The characters have become part of a thematic series portraying my quirky view on life and sometimes having a 'dig' at society.

Now a member of the Henley and Grange Art Society, I had the chance to join a four-night class on 'Portraits using Oils'. I started a portrait entitled 'Ali' but this remained unfinished for almost a year as I was not happy with the proportions. In the meantime, I was keen to paint my father who had died a number of years earlier. I found an old black and white photo from the 1970s which showed the humorous side of my father for whom I had the greatest respect and love. I painted a picture of my father with two mates running a 'spinning wheel' for charity entitled 'The Wheel'.

I then completed 'Monsters under the Bed' which made a statement about the 'weight loss industry', advertisements for exercise equipment, fast food and glossy magazines that create images which conspire to bring people down. This was followed by a couple of abstracts.

Eventually I finished 'Ali', was happy with the results and keen to do more with oils. I turned my attention to two more 'fishy' themed pieces. In the course of researching images of sharks and other marine creatures my attention was drawn to the gross wastefulness and cruelty of the shark fin industry. 'Under New Management' was my response. I felt that sharks were getting a bit of bad press and this lead to 'High Noon' - although sadly there were two fatal shark attacks at about the same time that I completed these works.

I also joined the Royal South Australian Art Society and was inspired by their hosting of the Archibald and Doug Moran exhibitions. It was suggested by another artist friend that a good challenge is to do a self-portrait using a mirror. So I created a self portrait of me through the years.

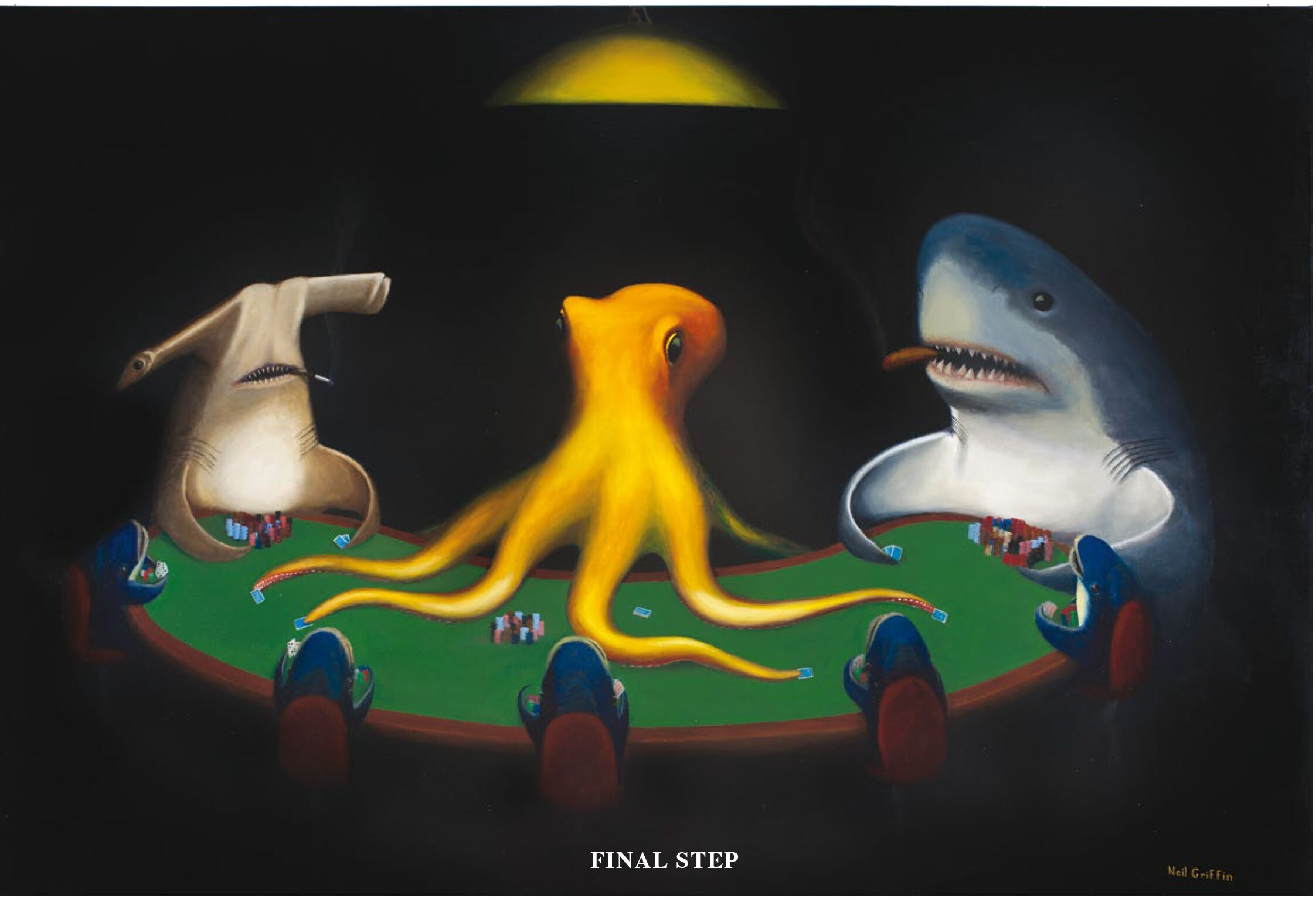
Painting has given me a sense of purpose, fulfillment and an identity that was probably lacking for many years. I feel that I have discovered this gift in me and can now express myself as a song writer might do but in a form other than words. I am keen to prod and at times provoke people to think, see differently and consider 'cause and effect'. I want to make social statements using humour to question or challenge. I'm interested in painting people in everyday life as earthy, raw subjects rather than static traditional poses. My daydreaming has now found a source of expression!

Oils

Card Sharks

It's all in the details – sucker fish and mug punters help create this truly evocative gambling scene.

By Neil Griffin



FINAL STEP

MATERIALS

- Canvas 1m x 1.5m
- Pottery clay and plasticine
- Oil colours – TerreVerte, Sap Green, Oxide of Chromium, Green Black, Alisarin Hue Crimson, Paynes Grey, Mars Black, Toning Grey Yellowish, Titanium White, Indian Yellow, Arylamide Yellow Deep, Cadmium Yellow Hue, Yellow Ochre, Phalo Green, Phalo Blue, Pale Gold, Raw Umber, Raw Sienna Dark, Prussian Blue.
- Odourless turpentine
- Brushes – range of sizes, slant, synthetic

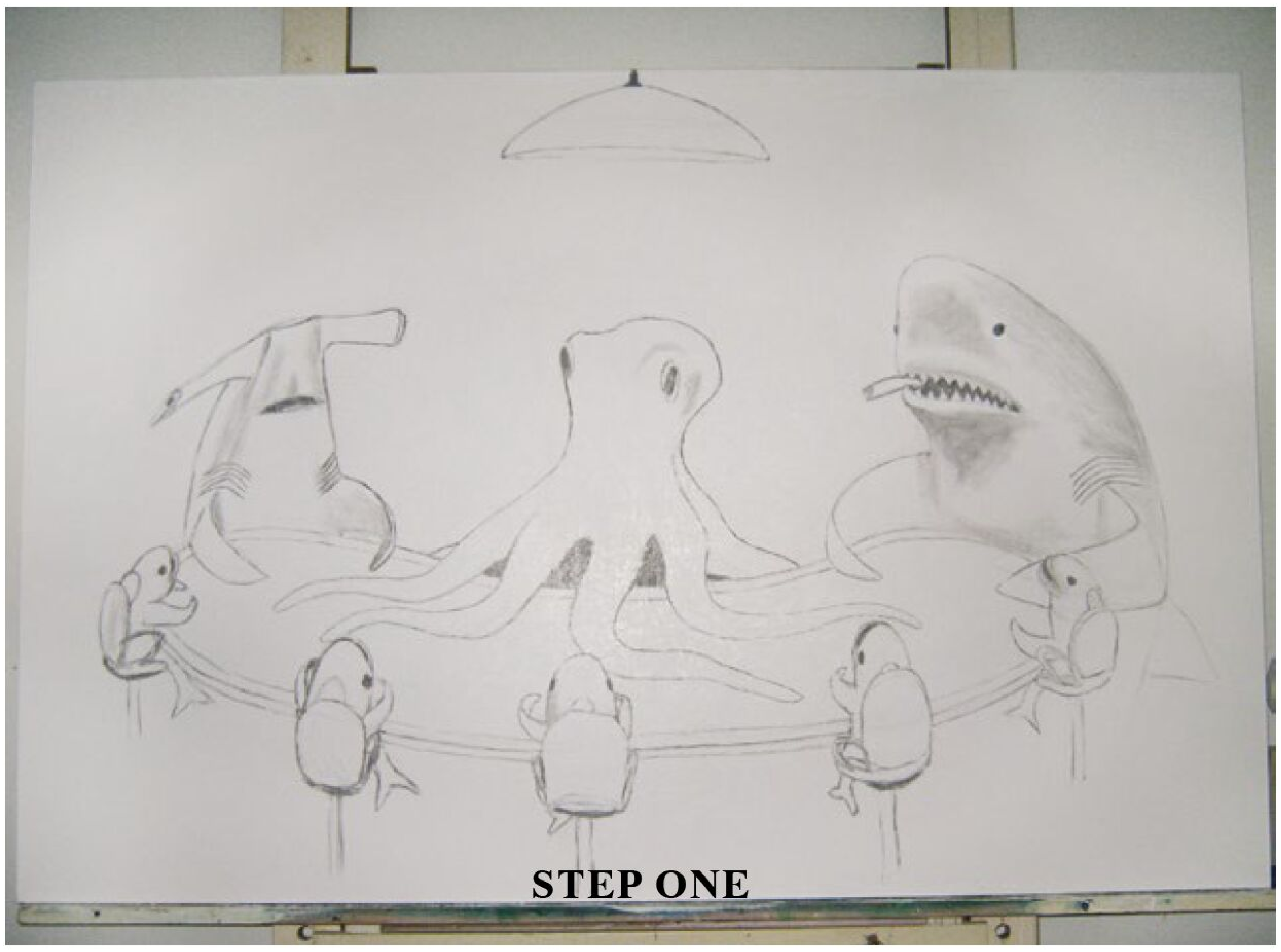
Having begun a 'thematic' series I was prompted by the offer from Artist's Palette to submit an article and demonstration piece to pursue an earlier thought about 'Card Sharks'. An image came to mind of a dark, dingy room with menacing characters and the suckers who do their dough.

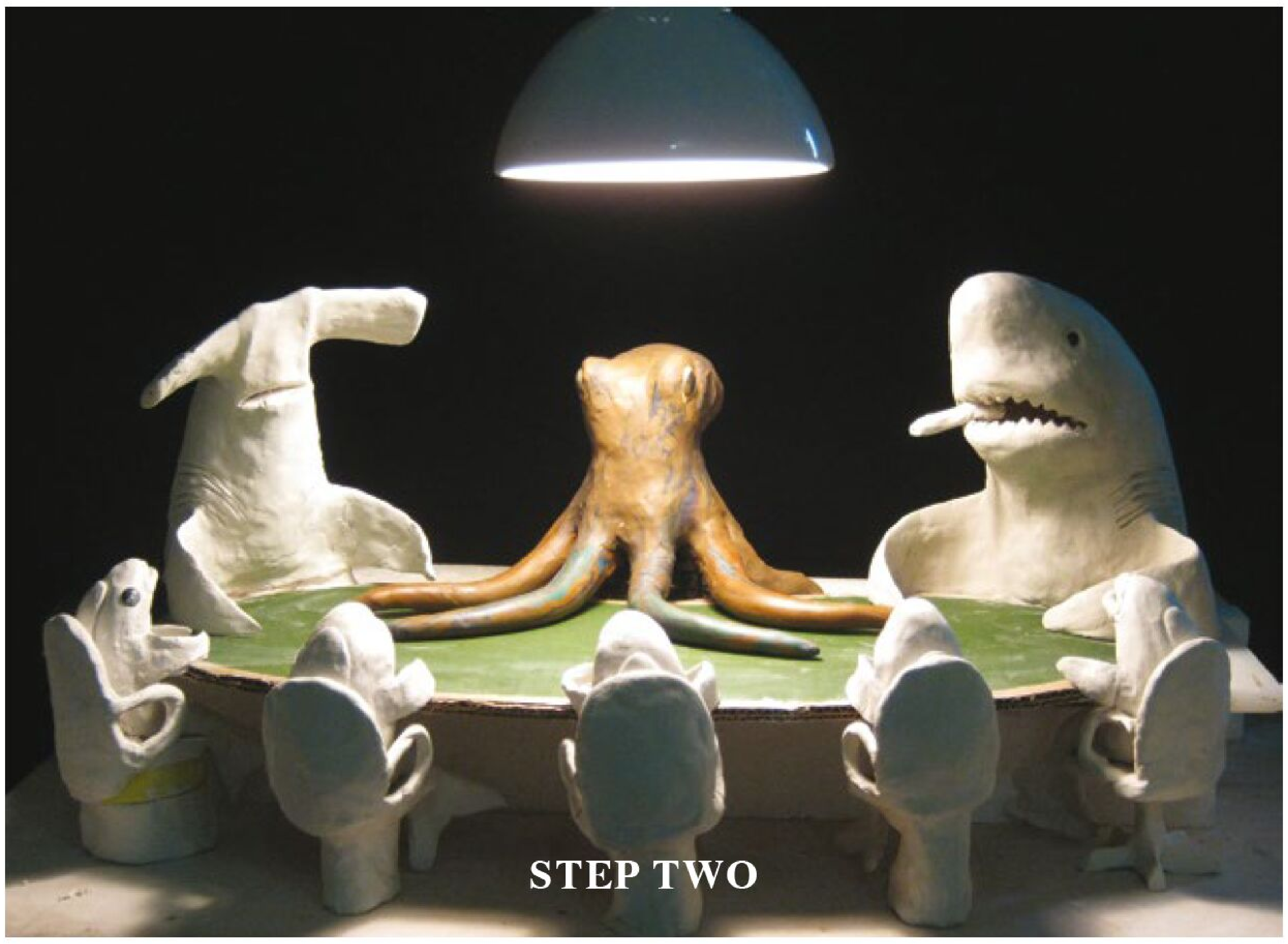
STEP ONE

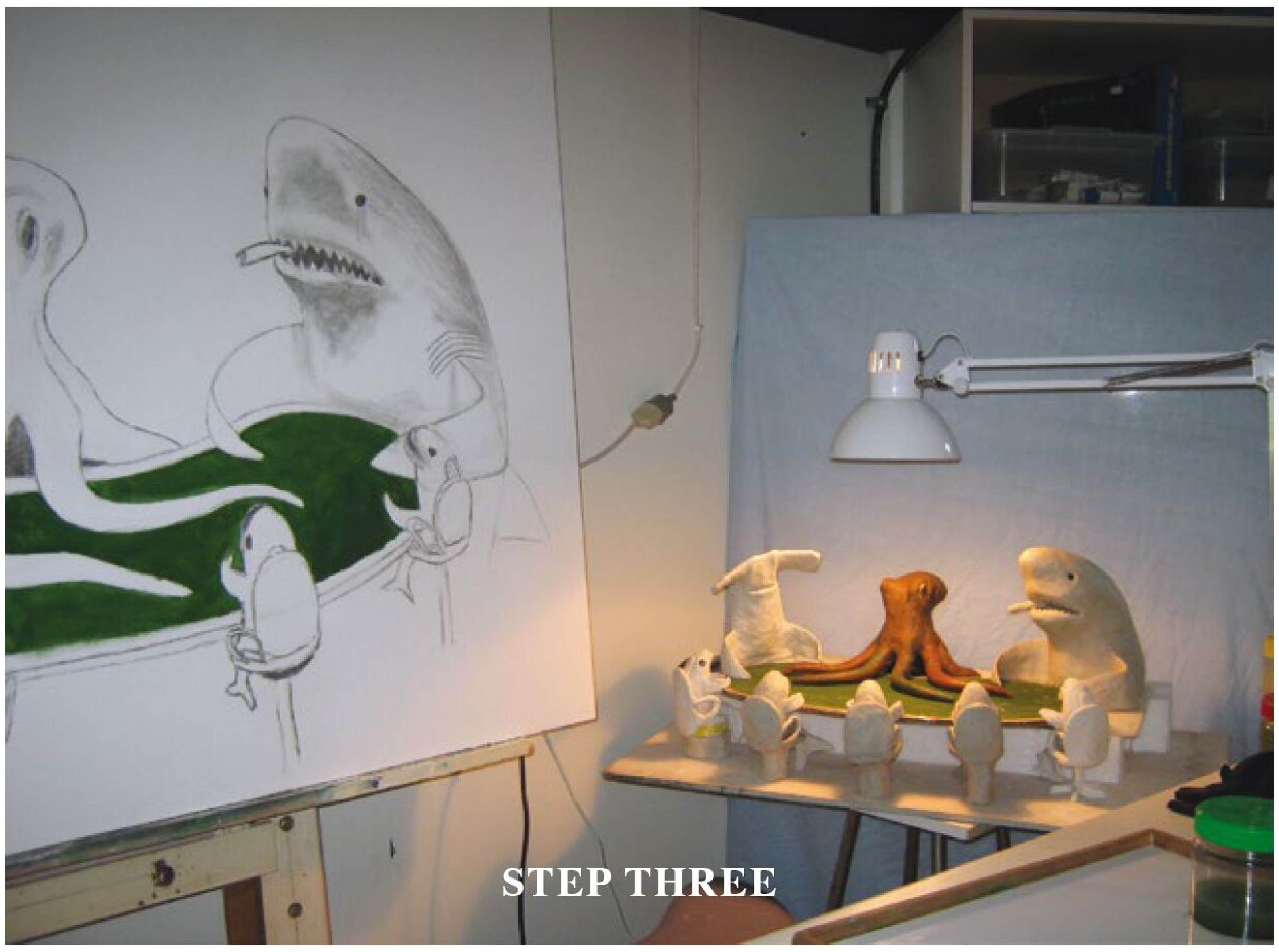
I begin with a rough sketch in a drawing pad to locate characters and test the composition of the painting.

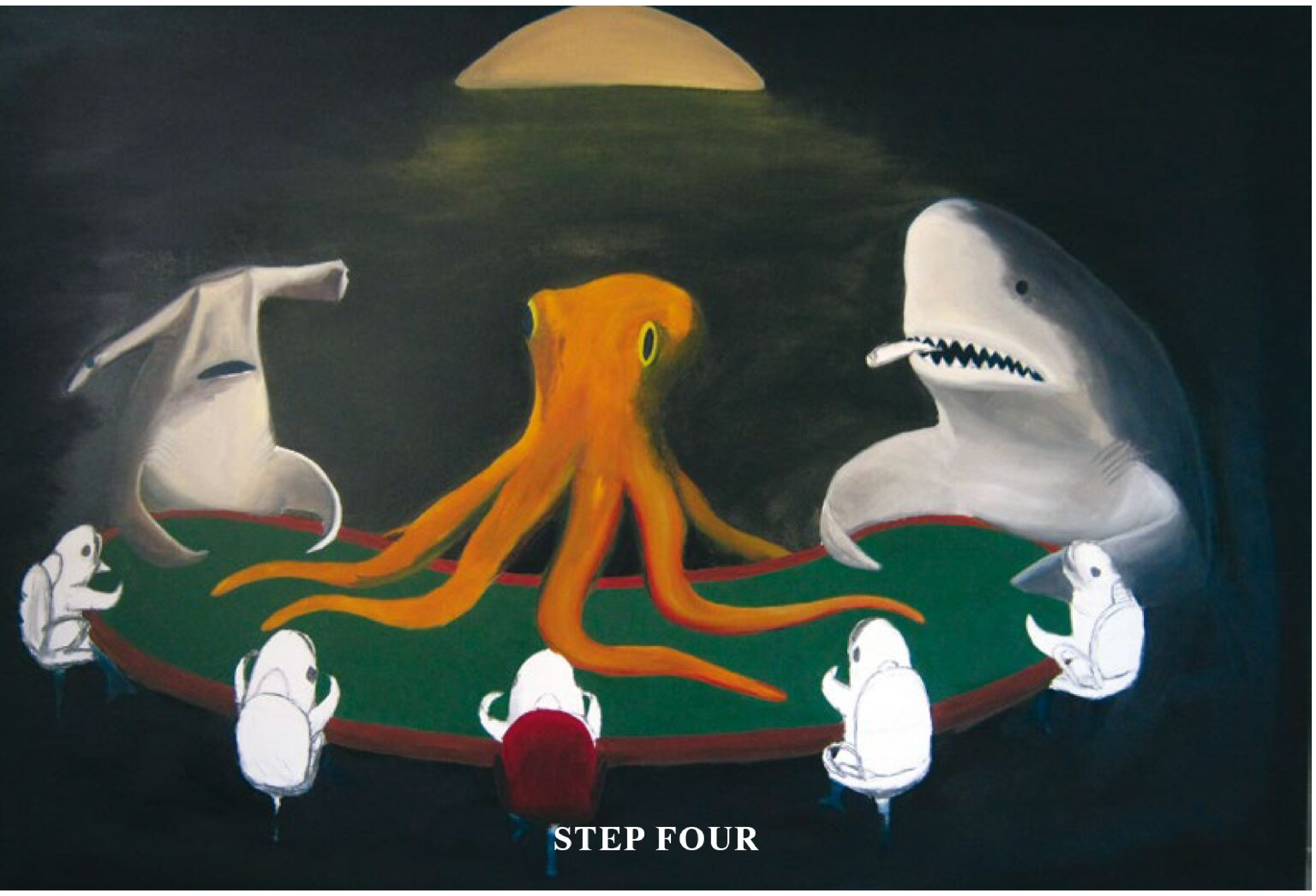
STEP TWO

I cut out a cardboard 'table' shape and begin creating clay models of all the characters with the exception of the octopus. For the octopus I used plasticine in order to maintain flexibility for future adjustments. I'm then able to play with placement of the pieces, adjusting them accordingly whilst the clay is still malleable. This enables me to experiment with expressions and make changes as needed to create the look I want

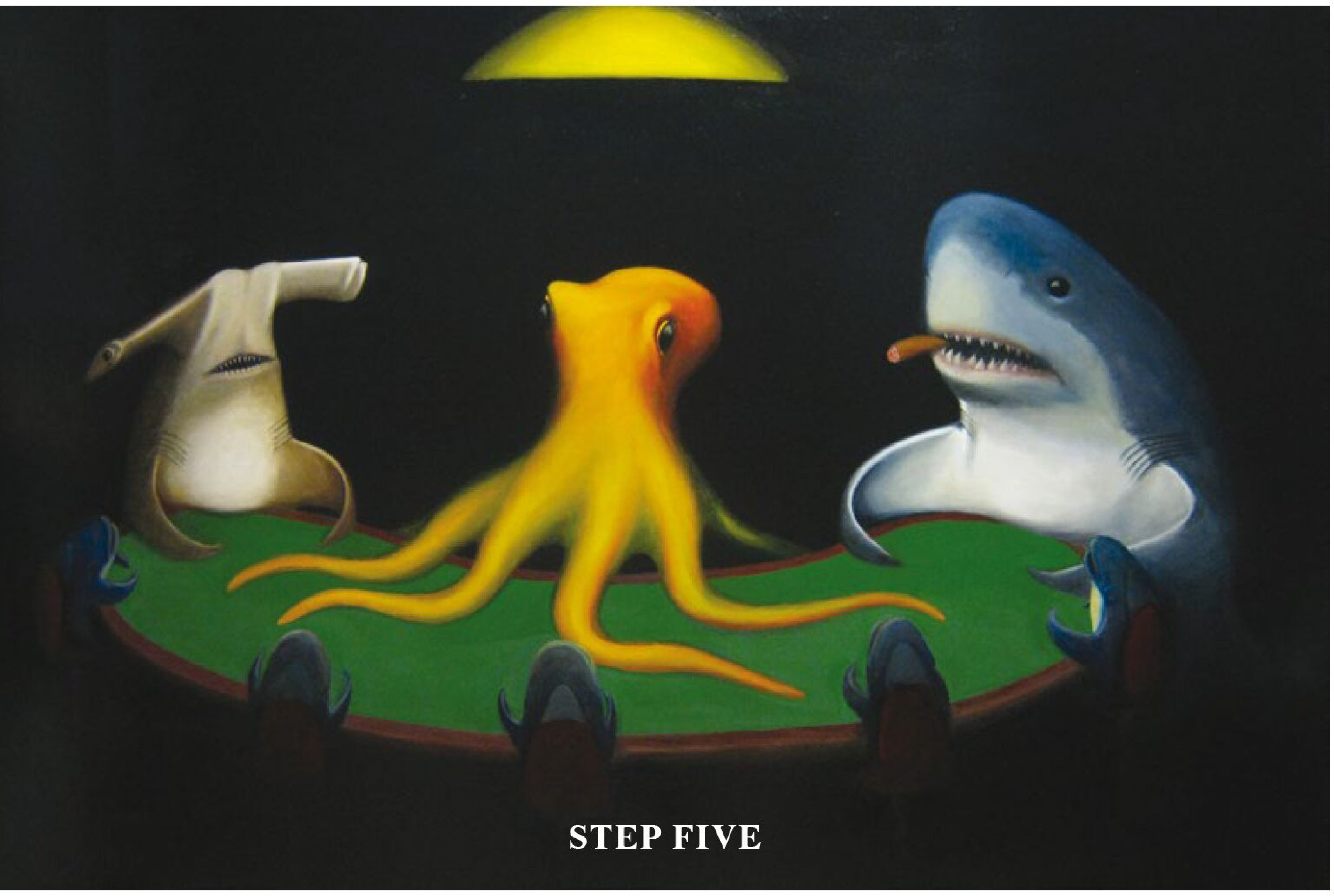

STEP ONE


STEP TWO


STEP THREE



STEP FOUR



STEP FIVE

ARTIST'S HINTS AND TIPS

- If using a grid, instead of drawing grid lines onto the canvas, mark grid points on the edges of the canvas. Make four stretchy bands using a piece of elastic and 30lb fishing line; two to be placed horizontally around the canvas and the other two vertical. You can then move them along the grid points on the canvas edge whenever needed.
- To preserve oil paint colour mixes, put any leftovers into a small container and cover with water. There will be some skinning but generally this saves a lot of good paint.

to achieve. The reason I use models is because I enjoy making them and it gives me a three-dimensional image with light dimensions and shadows. I am not trying to have a precise likeness to my models.

STEP THREE

I prefer to work with a smooth surface so I use about three or more coats of Gesso, sanding the surface between each coat. I now do a charcoal sketch on to the canvas and then spray with a fixative.

STEP FOUR

I began by painting the table surface and then the black background. Once dry I then proceed to paint the base colour of all the characters and gradually begin to paint in the characters features as per the original sketch.

STEP FIVE

As this stage my main focus is to refine the major characters features and finishing the details of the 'sucker fish'. My focus is to work at achieving an intimidating presence in the main characters over the 'mug punters' in the foreground.

FINAL STEP

At this final stage I added the smoke, shading, more highlights, the octopus suckers, a cigarette and holder to the hammerhead, poker chips and cards on the table. I continue to work the painting until I'm satisfied with the end result. I finish my painting with a coat of purified linseed oil which gives a good depth and finish. ■

size does matter (to you)

BONUS 50g!
FIXATIVE
WORKABLE MAT
CLEAR, PERMANENT PROTECTION
for pastel, charcoal, chalk and pencil work
450g Net
PROUDLY AUSTRALIAN MADE
HANDY PACK
FIXATIVE
WORKABLE MAT
CLEAR, PERMANENT PROTECTION
for pastel, charcoal, chalk and pencil work
175g Net
PROUDLY AUSTRALIAN MADE

At Micador we like to spend time finding out what YOU really want. Being the market leader in artist aerosols, we've discovered that the type of artist you are determines what size of aerosol will suit you best.

So we've improved our range to better meet your needs: introducing the Handy Pack for occasional single work use, and the new extra large can, with an additional 50 grams at no extra cost, for high volume use.

Can sizes that are right for YOU (and YOU)… only available from Micador.

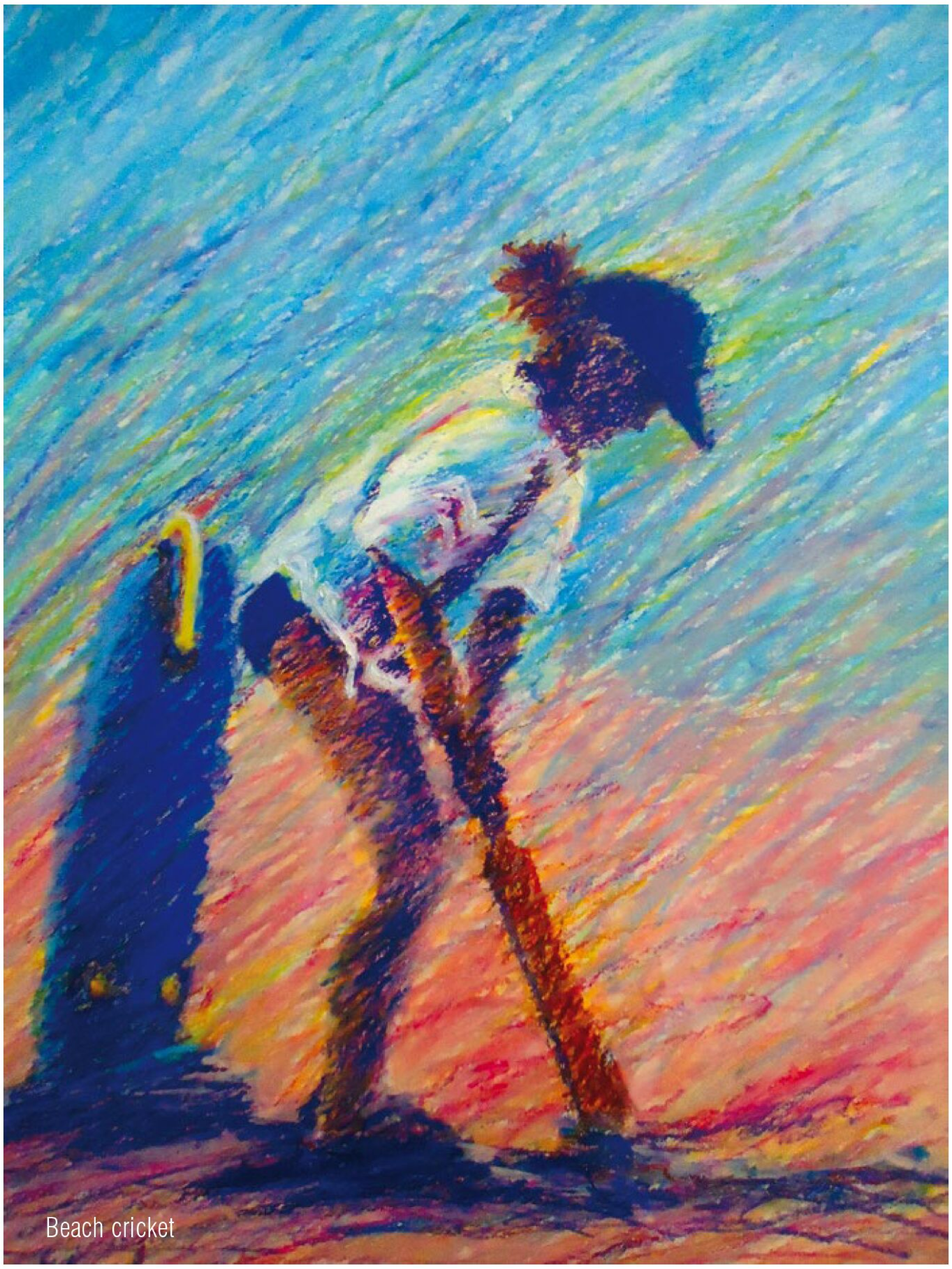
Call Micador Group on 1800 628 878 to find your nearest good art store.

micador QUALITY SAFETY VALUE Experts in Art™

Chris Lloyd

For the thrill of it all

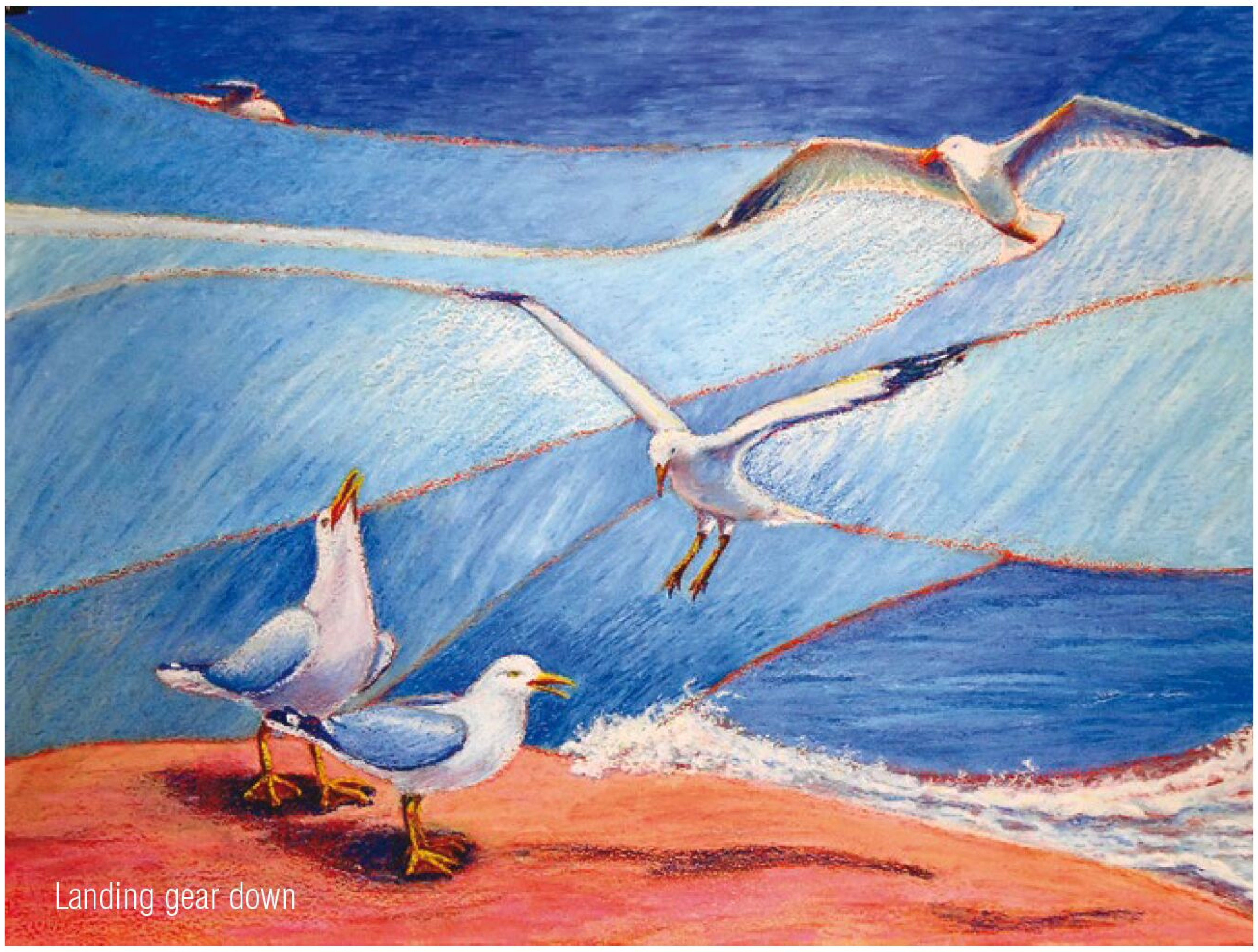
A passion for colour ignites Chris'creativity.

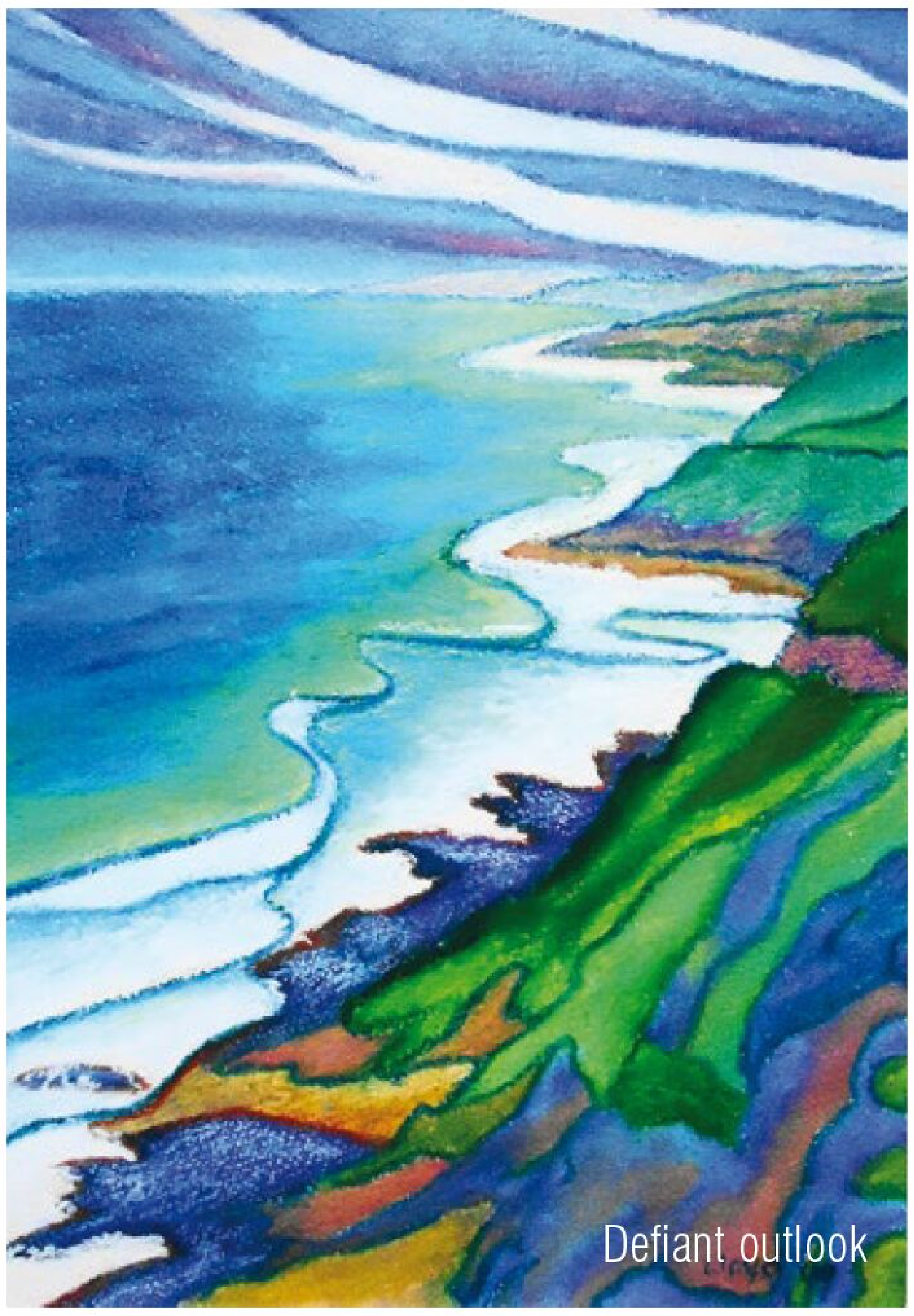


Beach cricket

For as long as I can remember no surface has been safe from my creative endeavours: walls, furniture, tiles, fences all fell victim to my artistic fervour. Not that I limited myself to two dimensional masterpieces, whether it be clay from a nearby culvert or cutting down old clothing for dress-ups, I could always be found in some quiet corner working on my latest brainstorm – oblivious to the outside world. I sometimes think that it was in sheer desperation that my mother made my first visual diaries out of sheets of butcher paper sewn into pages. My most memorable birthday present was a set of water colours; scarlet lake and Indian yellow the prized colours, gone before all others.

At school Art was the only important subject to my mind. I was very competitive and achieved high marks. Marriage and the arrival of my children put paid to my aspirations as an artist. When I am working on a painting my concentration is always 110 per cent. As when I was a child, the outside world does not exist so I had to make a decision: be a good parent or a good artist. This was a no brainer; my children are the foremost joy of my life. I found an outlet for my creativity through working with children in playgroups, school holiday programs, running a puppet show and various home crafty things


Landing gear down


Defiant outlook

before eventually returning to study to become a teacher with Visual Arts as my major. Consequently I found work as an Art and Music teacher in a primary school. It is a wonderful experience to work with children on Art projects. Their ideas are so fresh without preconceived ideas on how things "should" be. Teaching, for now, is behind me and my children all grown, allowing me the time to indulge myself and paint to my heart's content.

Pinning down a specific inspiration is extremely difficult. I love to explore and experiment with all media and subjects but it is colour that excites me. Luscious, gorgeous, juicy colour! My current foray into oil pastel is a reflection of this absorption. The jewel-like pigments coupled with the tactile silkiness of the pastels themselves make the production of my art works a sensual experience. I love to blend with my fingers. Not for me the cold, indifferent paper tortillions that hold themselves aloof from the proceedings. (Well, until I get into tight places working on details). Although I begin with an assortment of harder pastels, my Senneliers afford me the most pleasure. It's almost as though I am painting with lipsticks, the textures are so luxurious. Reading between the lines, you may come to the conclusion that my artworks are as much a physical exercise as they are intellectual. You'd be right, of course. I have never been able to separate the two. I feel my way through a painting: intellectually, emotionally and physically. Did I hear someone say, "Don't we all?"

It won't come as surprise then to find that artists who have been master colourists have played an important role in the development of my own style. Franz Marc, Gauguin, Van Gogh, Klimt, Stephen Quiller, Roland Roycroft, Arthur Streeton, John Percival... the list is long. When I look at their works I can't help but revel in the play of one colour against another - the masterly juxtaposition of colours that thrills the viewer. This is my quest: to become proficient in the use of colour to convey the delight I find there. For me, however, it is indeed an arduous road filled with frustration when an idea fails but I can be lifted to the heavens with a success.

To date I have only entered my work in the occasional exhibition although my art can be found in a number of private collections. For the last three years I have been a member of a group of friends who gather regularly to go on art weekends. One of my sisters is a member of this groups and a proficient artist in her own right: I come from a large and very creative family. We have held one joint exhibition at the Old Mill in Portarlington on the Bellerine Peninsula and are planning another for next year at a different venue. I recently worked on the scenery for a production of "Seven Brides For Seven Brothers" for a local musical society which I enjoyed immensely. It involved paint effects on a large scale which gave me an opportunity to learn more about painting and light techniques.

My first sale will always live in my memory. I was with a large painting group on a cliff overlooking the surf beach at Sorrento working on a watercolour of the scene before me when a yacht appeared on the horizon. Suddenly a massive wave tilted the yacht like a toy. The angle of the yacht on the back of the wave

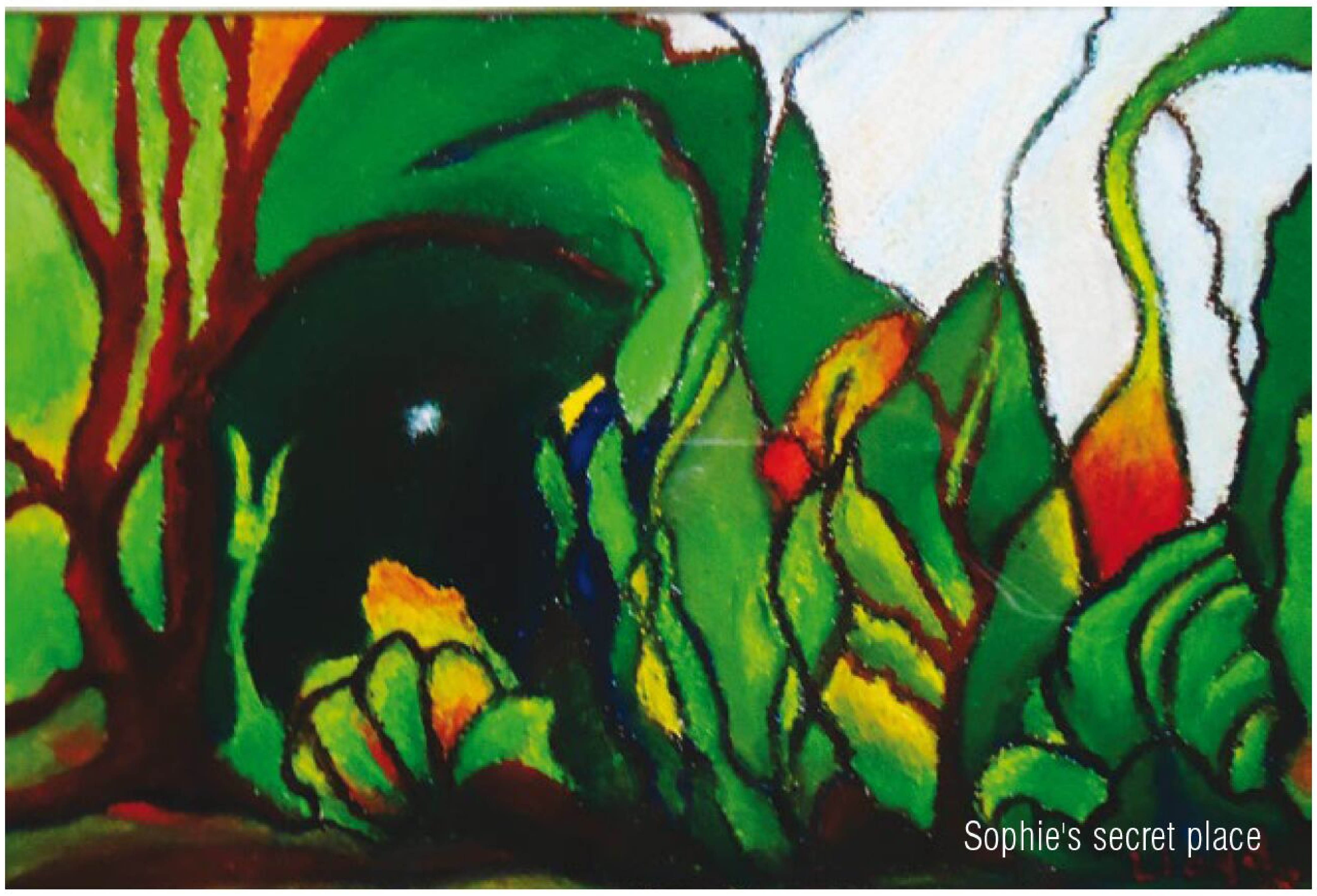
Broken tail

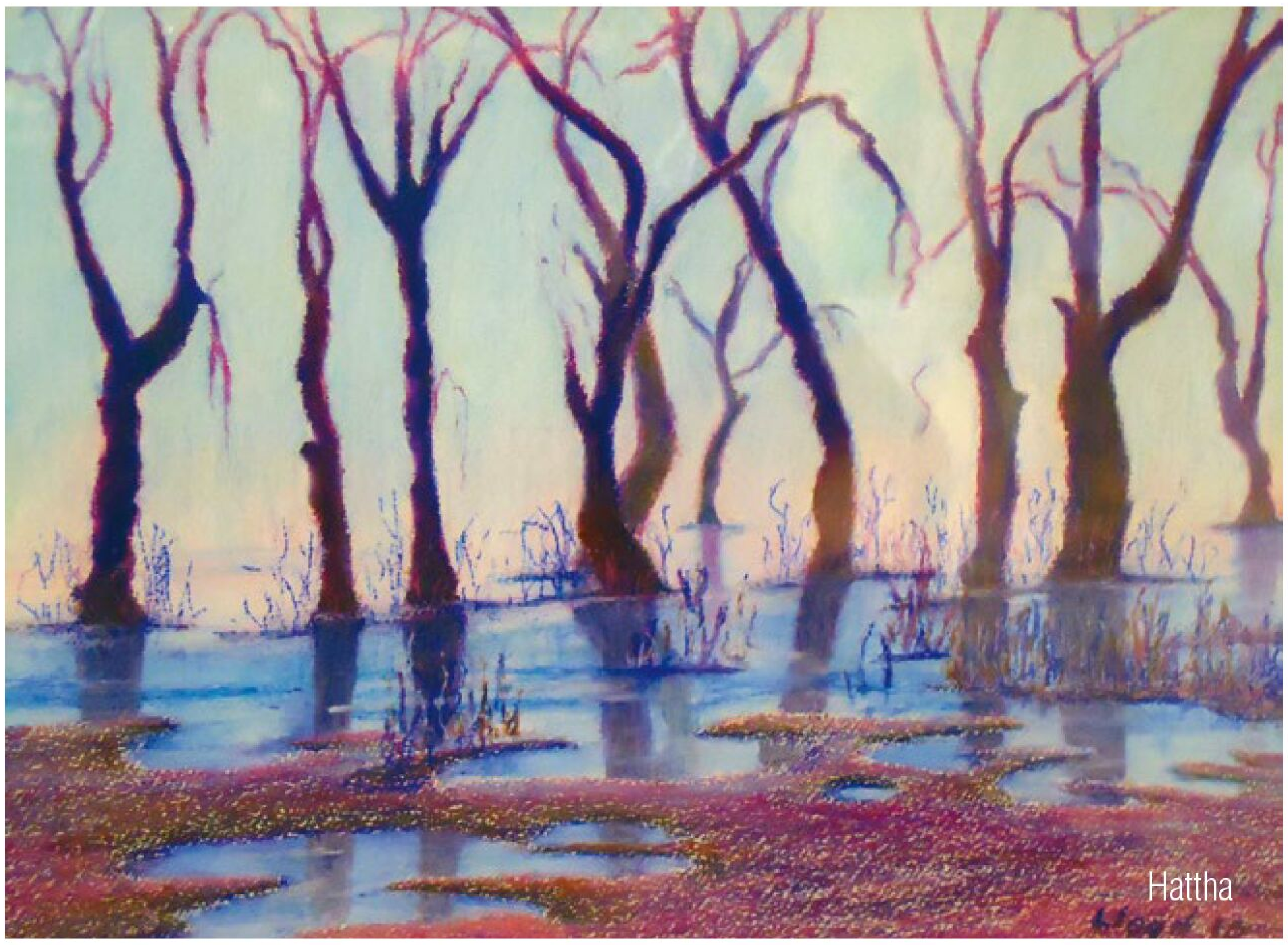
and the beautiful sea green of the water, backlit by the sun, was too good to resist. I made a very quick calligraphic sketch with my water colours while the image was fresh in my mind. That painting was included in the Portarlington exhibition as a bit of a "filler". It sold! I might add that I was very sorry to sell it. The serendipitous holds its own magic.

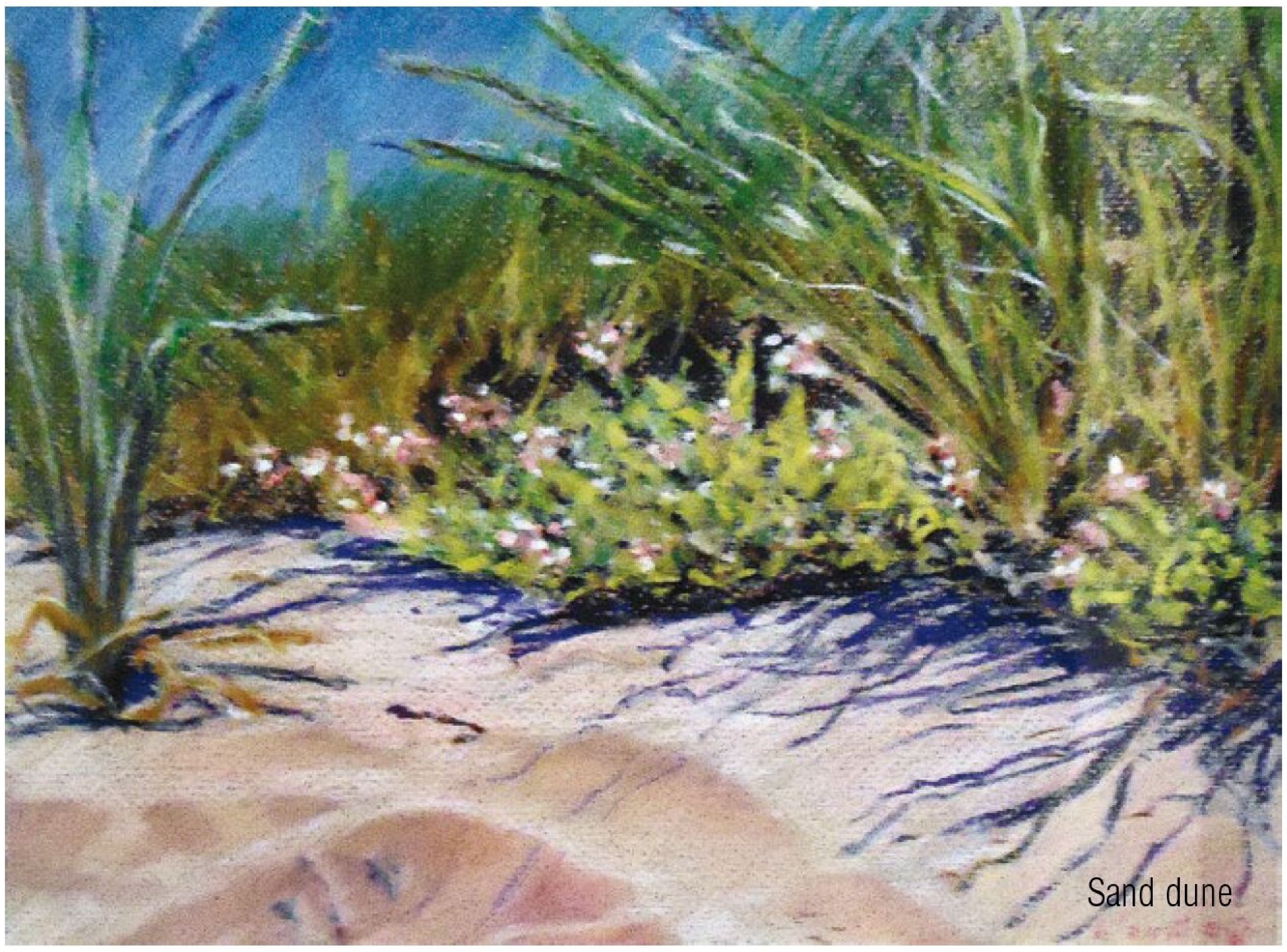
I enjoy exploring ideas and techniques so my work is always experimental. Since giving more time to my art works, I have noticed a marked improvement and confidence in what I do. So even a little practice has a great deal of value. I am one of those people who need to create. If you are reading this magazine then you most likely know what I mean. There is no choice. The ideas come fast and strong and plague me until I get started. My inspiration may come from something I've read or discussed as much as something I have seen, perhaps a curiosity about a medium or technique, a simple doodle or a failed painting that I rework. Driving can be hazardous because if my eyes light on an enticing scene or trick of light, it is as though my mind has taken a photo and the world appears to stand still. Unfortunately the car does not and it takes a concentrated effort to bring myself back to the task at hand. Luckily this does not happen often and I now make a habit of taking my camera everywhere.

I am currently working with oil pastels and coloured pencils however, I utilise a variety of media including mixed media. It's the thrill of exploration that attracts me .....and those beautiful colours. My artwork is about many things but beauty in nature, most especially the beach, has been the main theme for many years. Recent times have also found statements on environmental issues sneaking their way into my work. Although not yet wholly formed, future works will see a bias in the direction of these crucial issues.

Gallery page: www.facebook.com/chrislloydartstudio
Email: studioc@hotmail.com.au
To view my work go to: http://www.facebook.com/chrislloydartstudio

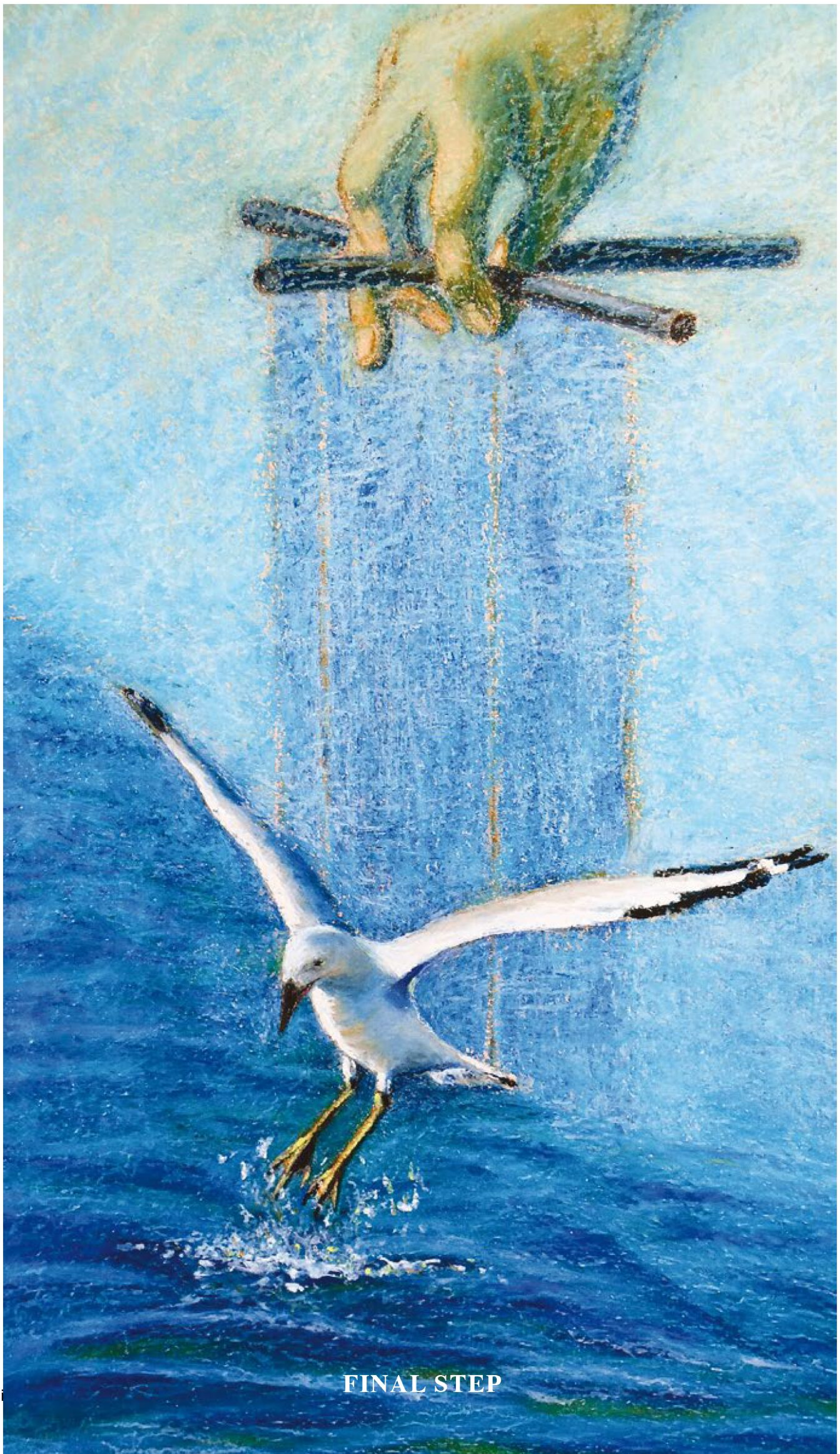

Sophie's secret place


Hattha


Sand dune

Acrylics and Pastels

Puppeteer



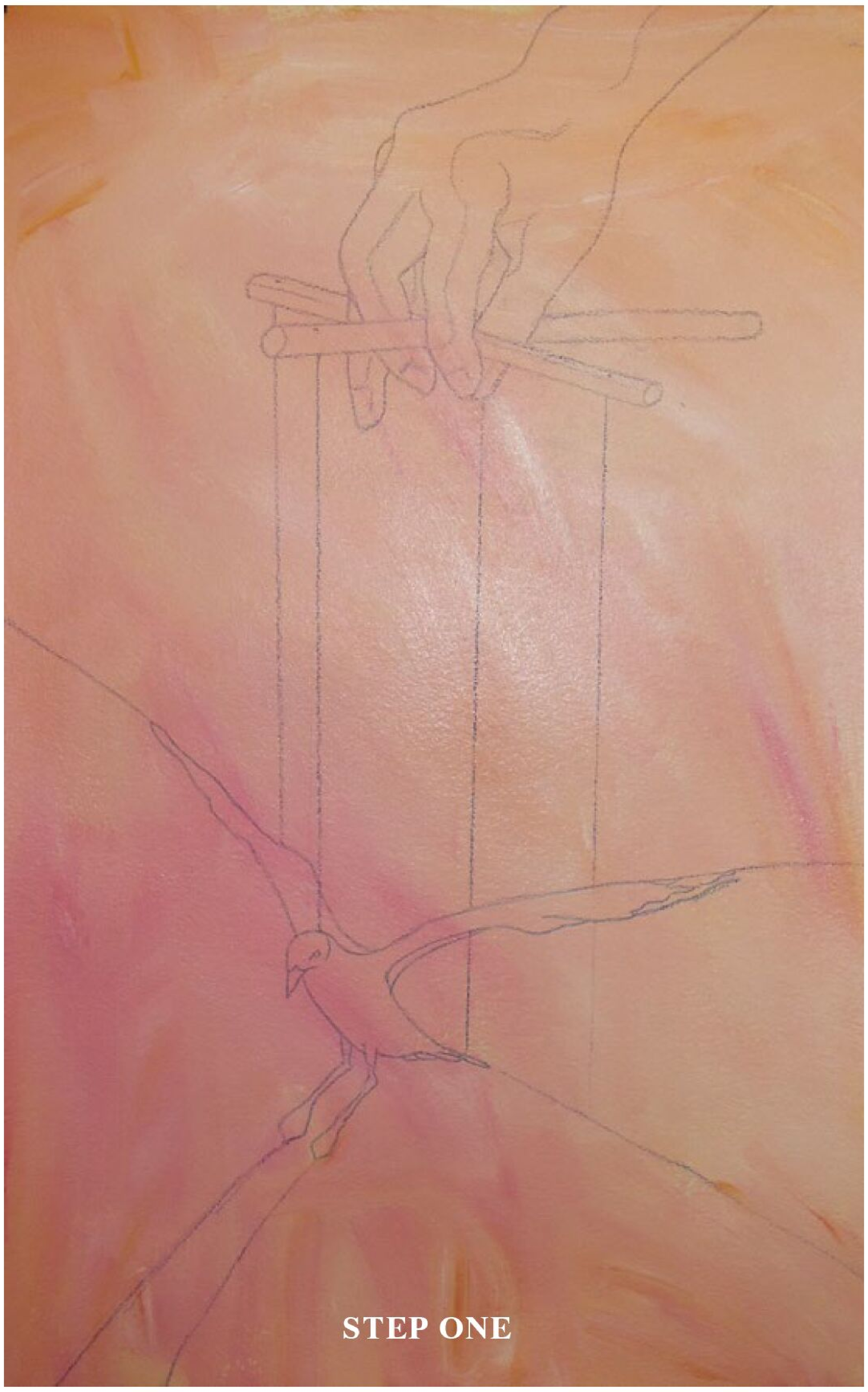
FINAL STEP

By Chris Lloyd

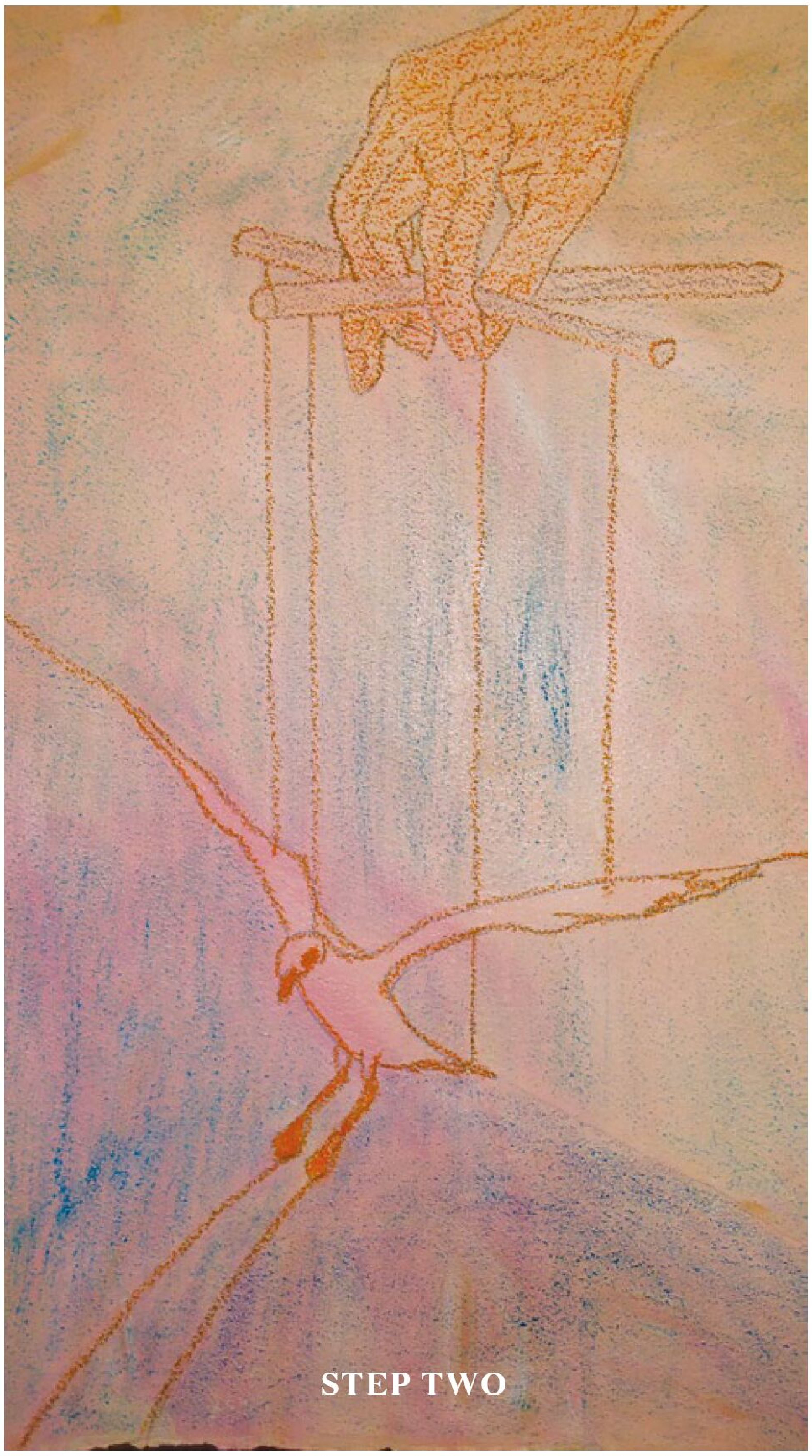
A bird in the hand …

MATERIALS

- Arche 300gsm rough
- Gesso
- Acrylic paints: Cadmium yellow, Alizarin and white
- Paintbrush in whatever large size is at hand
- An assortment of hard oils pastels of various brands in oranges, pale yellow, yellow ochre, umber, ultramarine, greenish blues such as Cerulean and Phthalo blue, sea greens and white
- Sennelier oil pastels in similar colours to the harder pastels
- Paper tortillion
- Bamboo skewer
- Fingers for blending



STEP ONE



STEP TWO

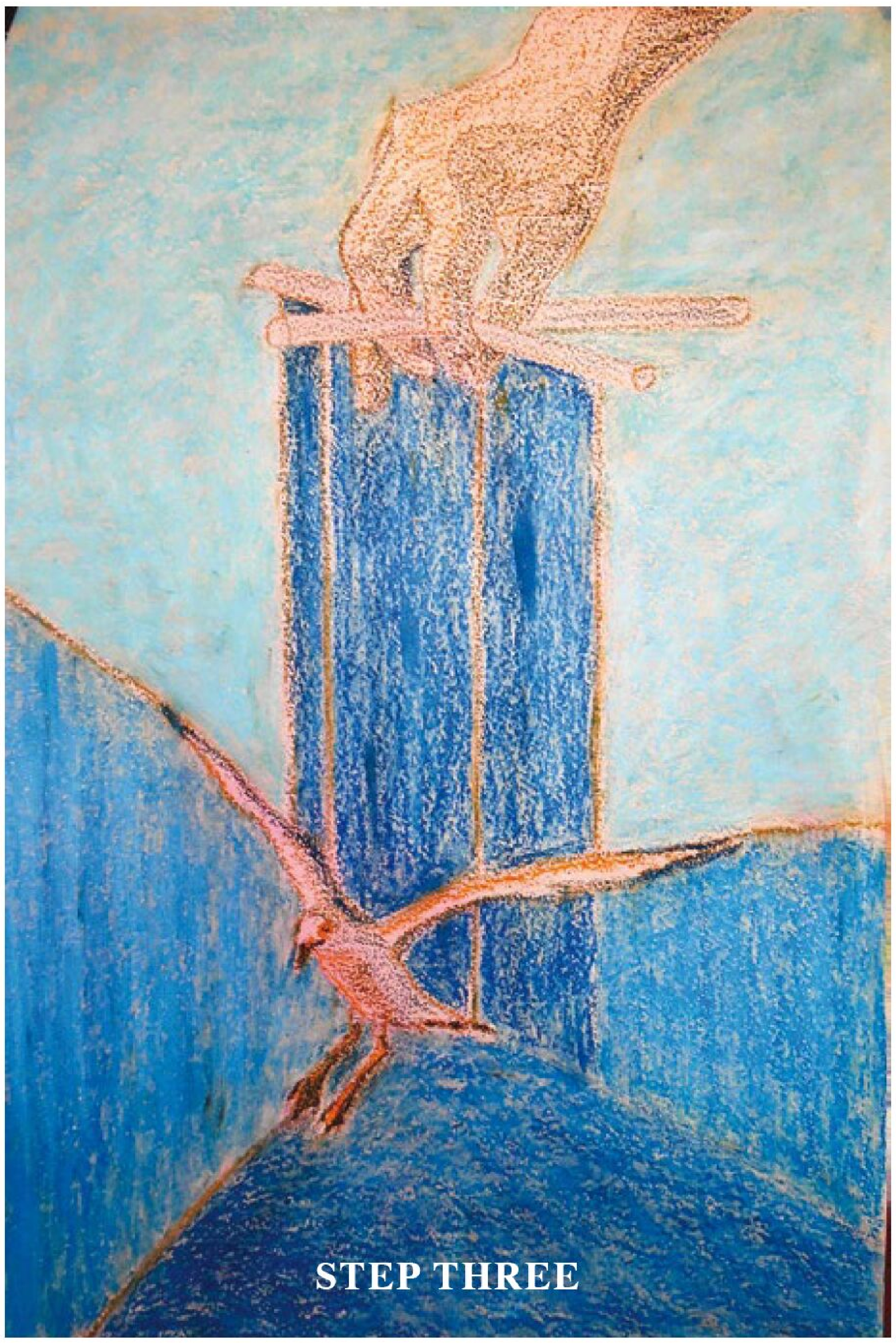
Eating fish and chips on the beach was the best way to gather resource photos for this painting. Seagulls appear from seemingly nowhere once the strong whiff of this traditional beach picnic is in the air. I took a lot of photographs of seagulls then made sketches to familiarise myself with the "seagullness" of the bird. The idea for this painting was the result of playing around with one image of a seagull which has starred in a number of my works. I like the idea of change it, change it again then do the unexpected. Explore, experiment and enjoy, I say!

STEP ONE

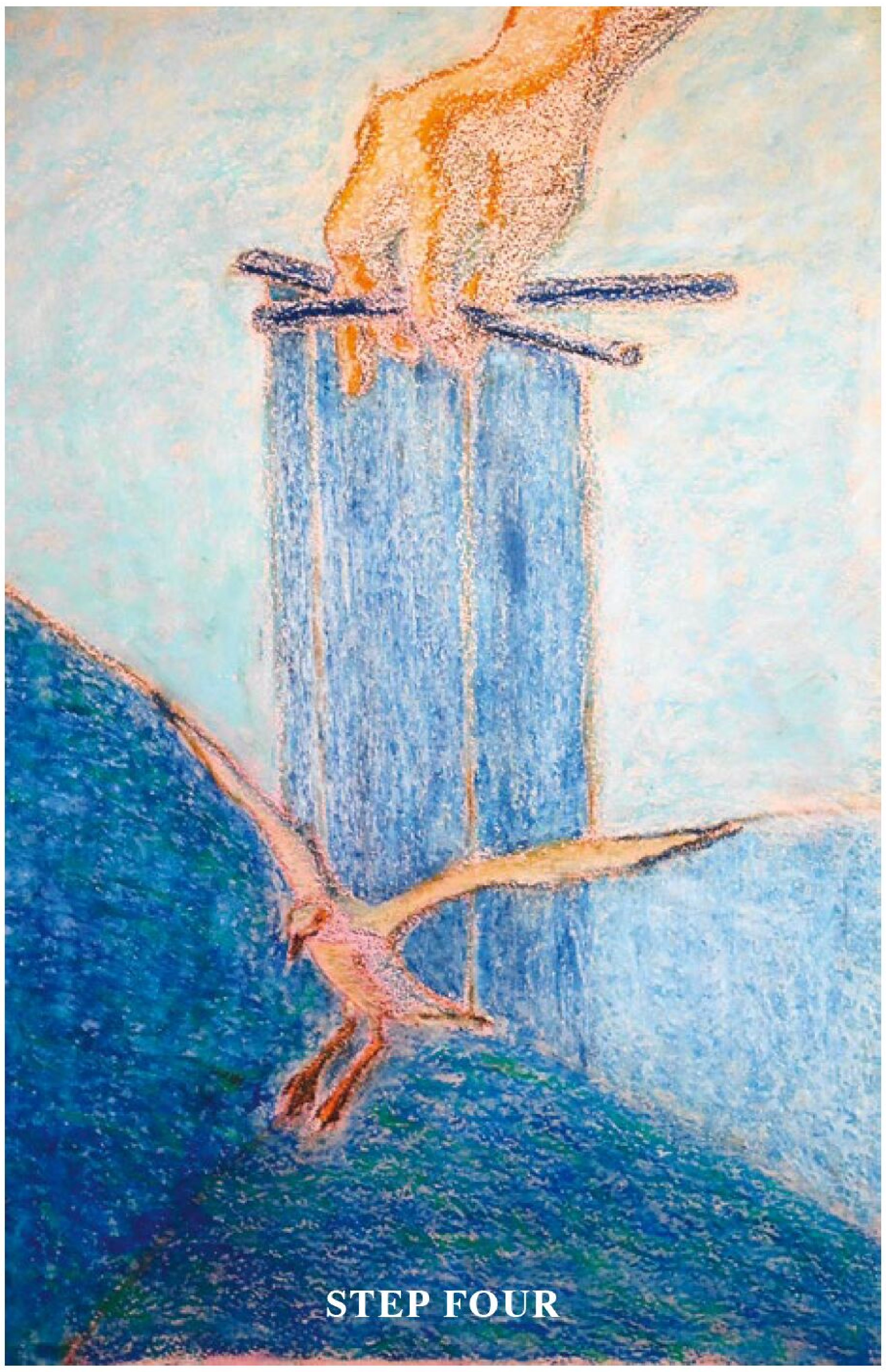
I chose a rough paper to work on because I want to utilise the textural effects of scrumbling onto a rough surface with the pastels. After much cogitation and sketching, I decided on the composition, applied gesso then mooshed (technical term) on a rough base colour of pale oranges in acrylics then sketched in the image. Actually the base colour is carefully chosen to give some warmth to the overall effect and as a contrast to my dominant colour which will be greenish blues. The gesso and acrylic paint help stop the oil pastels from being soaked into the watercolour paper and make it easier to apply and blend colours. I'm experimenting again, but I can't help myself and hope it all works.

STEP TWO

For this step I need to think ahead and plan base colours where I am going to use sgraffito for some fine lines in certain areas. With oil pastels, doing fine lines can pose problems, particularly on the rough paper I have chosen. I then place local colour in the background but already design problems are showing themselves. The sectioning below the seagull doesn't work and will need to be



STEP THREE



STEP FOUR

altered so...more cogitation. On the up side: A better effect for the lower background area is developing, which will fit in nicely to the required changes. I love happy accidents and surprise ideas that come with experimenting!

STEP THREE

Hmm....Some elements are still not quite right which requires much thought. Art seems to be 90 per cent thinking and 10 per cent doing! I'm beginning to shape and shade the focus areas, putting in nuances of undertones and colour that I want peeking through in the final stages. At the same time, the background is being gradually altered to better facilitate the composition, although it's not quite there yet. What worked on the thumbnail sketches isn't translating quite as I'd hoped.

STEP FOUR

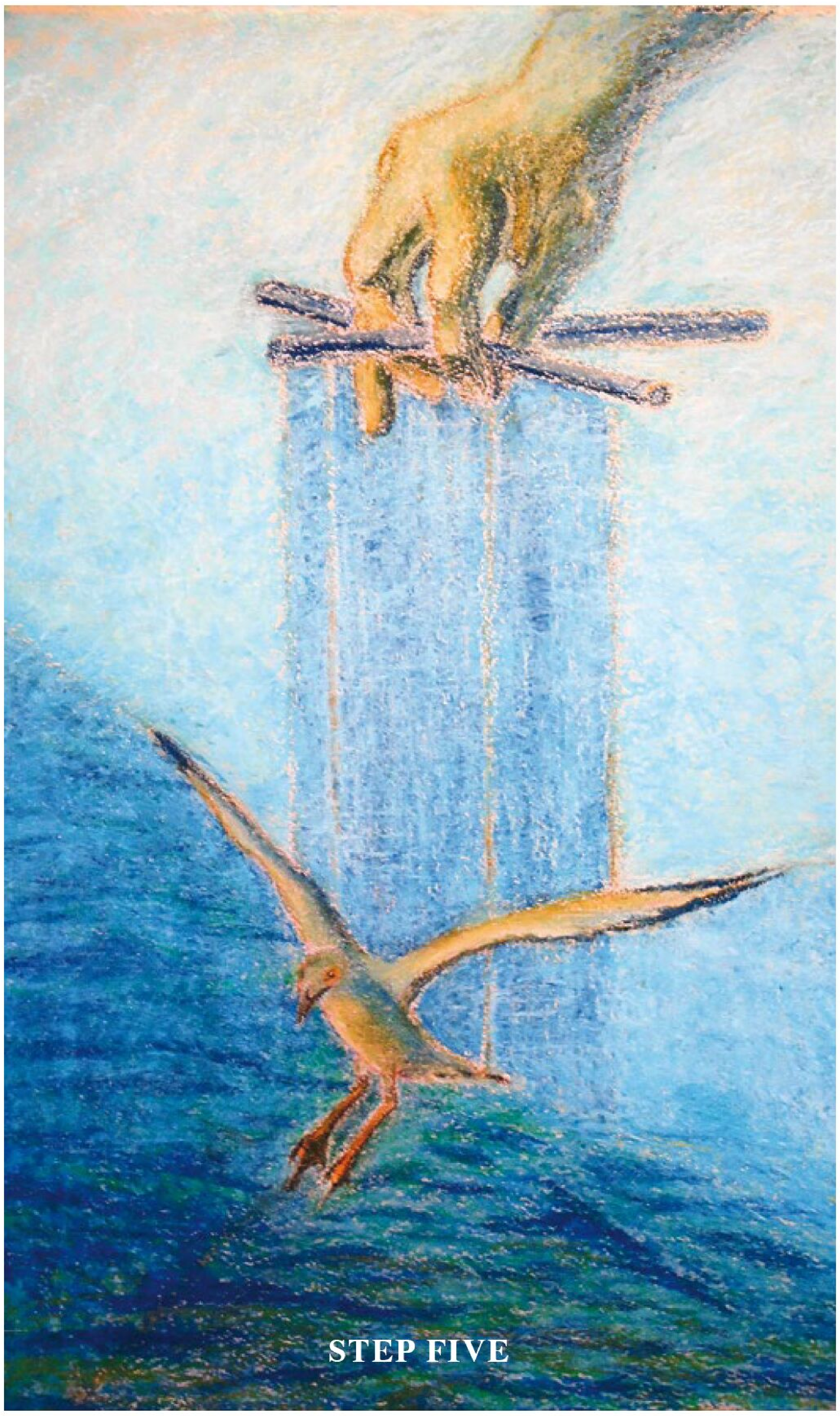
There's usually a point at which I want to throw my hands in the air and quit.....This is it! The hand is taking a dominant position in the composition which is not helped by the warm skin colours so I decide to scrumble over the hand with pale blues and white which pushes the hand and controls into a secondary role. I have also decided that the puppet strings should remain understated. The angled water area is also not working so....more scrumbling.

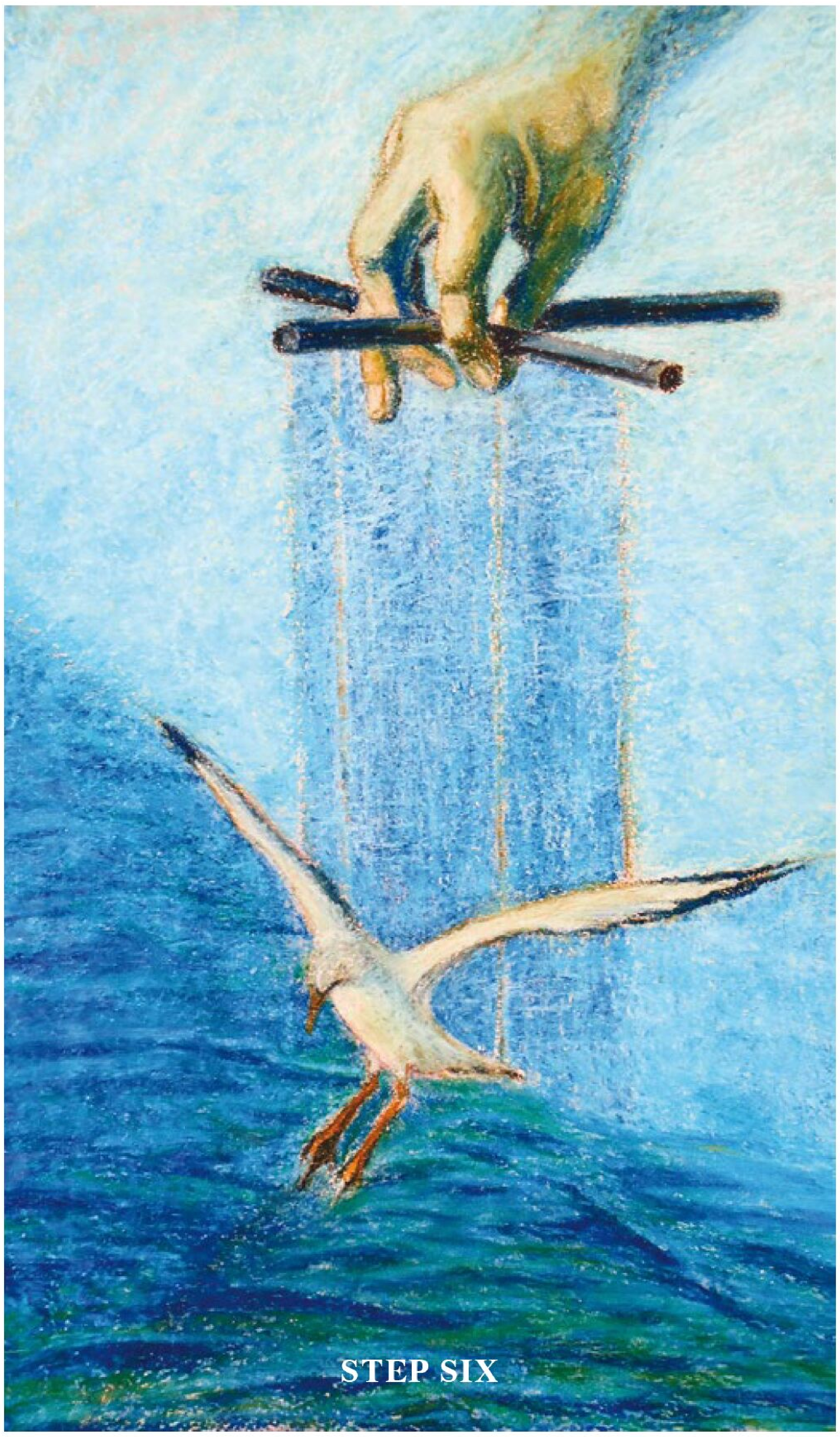
STEP FIVE

Okay, I'm over it. Some strategic scrumbling is bringing my vision back into focus and adding a pleasing texture to the background. Phew! I want to merge the hands into the background and not detract from the seagull while blending the sky and sea together without any definite boundaries. I am now feeling my way through the painting making judgements and decisions as I go. I love it when I reach this stage: I'm in the zone.

STEP SIX

I'm working over the whole painting bringing the vision more and more into focus. I've scratched back into the pastel on the beak and legs to bring out the underlying oranges and further putting in lost edges, particularly on the hand, which is still too dominant. I also want the left wing to move back into the distance and bring the right wing forward through sharpness of edges. There is now a lot of scratch back and blending happening in order to define or soften shapes and edges. Patterns of lights and darks also require more balance, however this will develop during the next layers. The oil pastels are also beginning to slip and slide a bit, not really giving any


STEP FIVE


STEP SIX

coverage. This tells me it's time to let the painting sit for a while so the pastels can dry out a bit and that I should now be swapping to the softer oil pastels: the Senneliers! Yay!

If necessary, I can scrape off layers of oil pastel to make changes.

FINAL STEP

Until now the seagull, my focus area, has remained very rough looking. Now it is time to make it shine while still working on the background to adjust tones. Scrumbling blues and white over the hand and puppet controls sends this area into the background while the water area in the lower part of the painting beneath the seagull, is given more definition. Although I'm not yet happy with the effect, I will wait until the seagull is a bit more resolved before I decide what changes are required.

Various tones of orange and dark phthalo blues and greens are worked into the undersides of the seagull's body, head and legs. This will affect the subsequent lighter colours that will then overlay these areas giving shape and form to the bird. Once this is done the darkest areas such as the wing tips, beak and shaded parts of the legs are placed before adding the highlights, mostly in pure white but in some areas, my palest yellow is used.

The painting still lacked a certain "je ne sais quoi" so to further focus attention on the seagull I added some action in the form of splashing water below the bird. This was achieved with lots of white with some pinks, yellows and oranges to add liveliness to the water turbulence. Cropping the painting gave a better composition, relegating the somewhat overpowering image of the hand to a more supporting role.

Gallery page: www.facebook.com/chrislloydartstudio
Email: studioc@hotmail.com.au

DESIGN SMART

DRAWING BOARDS
ACRYLIC PAINTS
DESIGNERS' GOUACHE
CANVAS
PORTFOLIOS
PENCILS
CUTTING MATS
TECH DRAWING SETS
VISUAL DIARIES

WINSOR & NEWTON

VISUAL DIARIES

Premium double wire spiral bound. Acid free, 110gsm cartridge paper, 120 pages (60 sheets). Check out the great prices in-store!

0216860 A6
0216850 A5
0216840 A4
0216820 A3
0216830 11" x 14"

FROM $2.55 (A6)

WINSOR & NEWTON
VISUAL DIARY

WINSOR & NEWTON

DESIGNERS' GOUACHE SETS

Perfect for learning colour mixing.

0342050 Designers' Gouache CMYK Mixing Set $35.85

0161860 Designers' Gouache Primary Set $37.95

FROM $35.85

DESIGNERS GOUACHE
CMYK Mixing Set 5 x 14ml
Primary Colour Set 6 x 14ml
DESIGNERS

WINSOR & NEWTON

ARTISAN WATER MIXABLE OIL COLOUR

BUY 3 GET A FREE WHITE!*

A genuine oil colour which can be thinned with water and cleaned with soap and water, rather than solvents.

Buy three (37ml tubes) and get a FREE Titanium White (37ml)!*

37ml Series 1 $10.70
37ml Series 2 $14.60
200ml Series 1 $29.95

* Only while stocks last!

*FREE Titanium White applies to 37ml tubes only

REEVES

FINE ARTIST QUALITY ACRYLIC PAINTS (75ML)

$1.00 OFF!

Strong vibrant colours. Water based and quick drying. Suitable for a variety of techniques and surfaces. 45 colours.

$1.00 OFF!*

Normally $4.95

NOW $3.95ea

*75ml tubes only

200ml tubes available in 30 colours - $9.95ea

REEVES
acrylic

jasart

SKETCH & WRITE PREMIUM HARDBOUND SKETCH BOOKS

Luxurious 'canvas' finish, hardcover & hardbound. Heavy weight 150gsm, acid free blank paper. 62 sheets (A3 46 sheets).

0356080 A6 Portrait $9.80
0356090 A5 Portrait $13.55
0356110 A4 Portrait $16.75 – HOT PRICE!
0356130 148 x 130mm $12.30
0356120 265 x 210mm $19.80
0356140 A3 Portrait $47.95

FROM $9.80 (A6)

rotring

PROFIL A3 DRAWING BOARD

BONUS!

Purchase a Rotring Profil A3 Drawing Board and you'll receive a BONUS carry bag valued at $19.95rrp PLUS a Jasart My Notes A4 notebook valued at $27.95rrp – FREE! Check out the great price in-store!

0046059 Profil A3 Drawing Board
0279140 Bonus rotring Carry Bag
0362150 Jasart My Notes A4 Notebook (Black)

Only while stocks last!

All prices are GST inclusive. All offers are subject to stock availability. Promotion commences on 1/2/12 and concludes 31/3/12. At participating retail stockists only. Stockist terms and conditions apply. If required, we reserve the right to adjust prices without notice.
For full promotional details and stockists, visit www.jasco.com.au

JASCO
Australian Owned and Operated
1800 676 155